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APPEAL

TO READERS AND THEIR FRIENDS

Chief Minister's Earthquake Relief Fund, Maharashtra

The unprecedented calamitous earthquake, which devastated parts of Maharashtra, has left thousands dead and many more injured and homeless. Properties worth Crores of rupees and cattle in large numbers have been lost irretrievably. In this hour of national sorrow, to help victims of this calamity and to provide assistance and aid to the families of the affected, our Sri Shanmukhananda Fine Arts and Sangeetha Sabha has taken a decision to organise fund collection for the Chief Minister's Earthquake Relief Fund, Maharashtra. The Sabha has itself donated a sum of Rs. 2 lakhs to the "Chief Minister's Earthquake Relief Fund", Maharashtra for providing assistance to the victims and a cheque for Rs. 2 lakhs has already been handed over personally to Shri Sharad Pawar, Chief Minister of Maharashtra. The Managing Committee urges the esteemed READERS of SHANMUKHA and their friends to rise up to the occasion and come forward with liberal / generous contributions to the fund as most of the affected are from the weakest section of the Society.

Cheques or Drafts drawn in favour of the "Chief Minister's Earthquake Relief Fund", Maharashtra, may kindly be mailed or hand-delivered to the Sabha's office and an acknowledgement obtained. The names of the contributors of Rs. 100/- or above will be published in the Sabha's Magazine "SHANMUKHA".

Dr. V. Subramanian
President

October 5, 1993

Shanmukha

IN FOCUS

The sweet serenity continues to charm one down memory lane. That was the way with the master-melodist Prof. Dwaram Venkataswamy Naidu, who gave a new sheen to the 'foreign fiddle' and made it a homely Vadya. He truly looked "the picture of poise, grace and dignity, a supreme artist in communion with himself," as a scholar-composer fondly recalled.

In this year of the maestro's Birth Centenary, SHANMUKHA pays its Anjali to the great musician.

The concluding part of the study of the universal deity of intellect and wisdom, Ganapati, as visualised by the Savant, Sri Muthuswamy Dikshitar in his monumental Kritis, makes an authentic reading.

A professor of Mathematics by vocation but a connoisseur of art otherwise — his profiles on composers and musicians of yesteryears enrich the study of history of music. After Veena Seshanna last year, it is Bidaram Krishnappa now. The luminaries of Mysore adorn the pages of SHANMUKHA.

What a transcendental experience it was when Saint Tyagaraja sang the blissful "Giripai"! Its spiritual spectrum, melodic serenity are scanned by a musician.

The 'Sound' Therapy is one more exhaustive essay on the therapeutic values of music which SHANMUKHA carries in Tamil.

The unprecedented calamitous earthquake which recently stalked parts of Maharashtra calls for urgent and immediate succour and the Sabha President Dr. V. Subramanian has appealed to SHANMUKHA readers and their friends for contribution which certainly would have generous response.

Last but not least, SHANMUKHA expresses its gratitude to the Central Sangeet Natak Akademi for its grant for meeting partly its financial burden.

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'Dwaram'—Melodist Par Excellence

It was a pleasant evening way back in the early winter of 1962, when Rasikas of Delhi had gathered at the Constitution Club to honour the mighty melodist Prof. Dwaram Venkataswamy Naidu, then at the threshold of seventy. The Dwaram Reception Committee, under President Dr. S. Radhakrishnan, was all set to commence the function to felicitate the maestro and present a purse when, true to his conviction and faith, the Nadopasaka, the maestro, expressed his wish to first pay his obeisance to the Muse and started off with his Anjali.

As the recital proceeded there came a jolt of the Chinese aggression along the Himalayan slopes, spreading gloom amidst all who had gathered. Yet one determined to sit through to be a 'captive of the melodic conquest'. What an unforgettable experience it was !

SWEET SERENITY

Playing cascades of melody in his inimitable style, which knew no exertion but only an ease that reflected in the lucidity and fluency captivating one and all, Naidugaru, as he was reverentially called by his contemporaries, struck an instant rapport with his audience. His very opening strain, heralding the unique phrase of the Raga he was to play stroked your hearts. No hide and seek he played with Raga or left the listeners in suspense for its identity. He believed in a straight plunge. After a solemn Saurashtra, *Sri Ganapatini* and *Dhenuka*, *Teliyaleru Rama*, the note-phrase "Sa Ri sa ni dha ma Ri

Sa" in a descending glide opened up clearly the melodic stream of *Andolika* and one could pleasantly anticipate him to relish the *Ragasudharasa Paanam*.

Serenity was the hallmark of Naidugaru's music. Coupled with the sweetness of tone that was uniquely his, he cast a spell on his listeners. There are very few violinists the world over who could match his ingenuity as regards exploring the instrument's potentialities. With an insight into the tonal susceptibilities of the instrument and an intuitive perception of classical traditions, Naidugaru "harnessed music itself to the genius of the instrument." He was second to none in this tonal exploration. It was the "Dwaram Touch", an impeccable and an inimitable one, that could easily be identified even when heard over the radio or on a record player. This unique touch with a velvety sheen was the outcome of the technique of his bowing and fingering for which he mastered the technique of the West from where the instrument originated.

PERENNIAL EXPLORER

A perfectionist, Naidugaru went into the 'roots' for anything and tempered the instrument to his own temperament. It was the instrument in toto he explored. There was no musical system, East or West, that he did not play on the instrument. His sole mission was to make it 'sing' the soul of music in *Karnatak shaili*, in all its splendrous depths. But he had equal admiration for the other systems of music from which he

drew inspiration. Naidugaru's fascination for Hindustani flourishes could be discerned in the Ragas of the northern origin he played, honing them neatly and fusing them into the Karnatak form. The trills and tremolos, purely Western, the Taans of the Hindustani etc., did find their rightful place in his play without impairing in any way the image of classical Karnatak tradition. He added new dimensions to this instrument blending the old and new techniques. "Effective timing and eloquent silences were fundamental to his musical thinking."

A GREAT 'ADAPTER'

While rendering the Kritis, Naidugaru gave the lyrics the proper "gayaki" emphasis and never melodised them, nor did he instrumentalise the compositions. Such was his perfection in handling the instrument, his utter surrender, his identity with it that his contemporaries hailed that in the hands of this master-melodist, the violin "ceased to be a thing apart and became the very extension of his personality."

Yes, his was a multi-faceted personality as his style was. Fastidious as he was in learning, studying, practising, performing and teaching as well as in discipline and decorum, he could with ease venture into forays where any musical aesthetics was assimilated into Karnatak form. However, even an arch-critic of anything off traditional could not help appreciating and applauding him for all that he brought out and which ultimately had 'grace', as the great connoisseur and staunch traditionalist T. L. Venkatarama Iyer had once observed; and these did not offend the individuality of any system. He was a great 'adapter'. He had the humility to respect every system, research into it and learn to avail of the best it could offer

for the enrichment of his own musical genre.

More. He was a constant listener — of music, of styles from which he benefited a lot, especially the veterans of his times, like Tirukkodikaval Krishna Iyer, Konerirajapuram Vaidyanatha Iyer, Malaikkotai Govindaswami Pillai, Sangameswara Rao and others who strode high the music field.

MUSIC IN VEINS

Music was a way of life in his family which had a queer balance of cosmopolitan outlook and religious orthodoxy. Naidugaru's grandfather Venkataswamy Naidu and father Venkatarayalu were Army officers and had to fashion themselves to cosmopolitanism. Nevertheless, being rooted in tradition, they were religious at home where music naturally played an important role. Both of them had learnt Violin while serving in the army. Venkatarayalu was a vocalist too. And Naidugaru's elder brother Venkatakrishnayya, who became his guardian and guru was himself a fine violinist and a disciple of Veena Sangameswara Rao.

Born in this clime of music on the Deepavali Day (November 3), in 1893 at Bangalore and brought up at Vishakapatnam, a centre of musical activities, where the family settled down, it was only natural for Naidugaru, blessed with a sweet voice, to have taken to music. What the family was not aware of was this visually handicapped boy's urge for reaching new horizons by mastering the 'foreign' fiddle. How he stumbled on the instrument, how he taught himself is still a mystery. But when he was found practising on the violin one day by his elder brother, his life took a significant turn.

Understanding the boy's preferences, Venkatakrishnayya took him in his fold training in the proper Paddhati. The boy's progress took tremendous strides and his exposure to music of the stalwarts both of the South and the North added to his thirst for greater proficiency. Concert opportunities came his way. As he himself confessed once, he had two Gurus, whom he worshipped, one his elder brother and the other his own ears. He paid a token 'Guru Dakshina' of Rs. 2000 to his elder brother-cum-guru in 1949 when he received a purse. But his 'indebtedness' to his own ears took him on to the path of perennial learning and polishing till the last breath of his life.

"RAANIDI RAADU"

"It was a Mandara in Ramayana, a Sakhuni in Mahabharata. Here it was an elementary school teacher and he called the boy 'blind' and sent him out. It proved to be a blessing for the boy, the family and to music," records N. Rajagopalan in his inimitable *A Garland*. How true! That the same teacher who spurned him earlier apologised when he heard the lad perform a solo concert recalls a touching incident. But that was the way the humble genius stole into the hearts of the thousands who heard him.

It was a strange tryst with destiny. Naidugaru stopped going to school. But the academics did not leave him off. When he sought admission to the Maharaja's College of Music in Vizianagaram, to polish his performing skills and pursue the study of musical art scientifically, he was received with great admiration. Not as a student, but as a lecturer. Could there be any better ex-

ample than this to what Saint Tyagaraja envisioned in his Manirangu masterpiece, *Raanidi Raadu*? That he later became the Principal of the College and built it up as a model institution of education in Karnatak music, now forms part of the history of evolution of music.

The College has become a popular landmark in the musical milieu today. And the contribution of the House of Dwaram, the devoted band of scions continuing the mission of Naidugaru in their own way, either as a lecturer or as Principal, only speaks of the forethought and dedication with which the elder Dwaram built it. Today, the College is under the stewardship of his grand-nephew Dwaram Durgaprasad Rao.

It may be mentioned, incidentally, that the house of Dwaram has formed its own instrumental ensemble, a Violin Quintet, with Naidugaru's daughter Mangathayaru and Durgaprasada Rao in the lead. This has been often telecast, over the Doordarshan. One would wish that the media documented this on a large-scale basis bringing out the essence of the Dwaram style, as propounded by each of his sons, daughters, nephew and grandnephew besides a few disciples like Marella Keshava Rao who accompanied the maestro for long. (The Doordarshan paid its Anjali by telecasting a feature on the maestro with 'clippings' of his music, but that was sketchy.)

Naidugaru, the man, was no different from Naidugaru, the musician. Gentle and humble, he was highly philosophic. He would not hurt any, even in retort; but would not compromise on his music nor his principles. If his winning over

his school teacher who chided him 'blind', with his musical prowess reflected his equanimity and humility, his decision to perform only as a soloist and cease to be an accompanist mirrored the man's conviction and determination.

It is reported that at a concert of Chittoor Subramania Pillai at Anakapally, Naidugaru fulfilled his commitment of accompanying him despite his indisposition. However, forgetting Naidugaru's earlier request, made before the commencement of the concert, to limit it to a 3-hour duration, 'Chittoorar' sang for his usual five hours. And there Dwaram took a vow to be only a soloist and never an accompanist.

One touching instance of the man's total dedication to the Muse was when he declined to get his vision repaired! At a time when advance in medical sciences had opened up hopes of retrieval for visually impaired, Naidugaru was persuaded to undertake a journey to the USA for a corrective operation. He however declined as the sea voyage was not only offensive to his orthodoxy but also apprehended that by seeing the audience reaction he might 'bend' his style to suit their taste. He did not want to lose his absolute dedication to the Muse while performing.

It is therefore not surprising that Naidugaru earned the respect of all his colleagues in the field who showered encomia on him without any reservations. In the "sweetness of his music, the poetry of Ragabhava flowed" and the Karnatak and Hindustani forms "gracefully blended without the beauty of either being marred", observed a connoisseur. His was music unencumber-

ed by any grammatic norms or regional shackles, said another. Yet, he was "one of the few professional musicians to take an abiding interest in the study of musicology", lauded none other than the great musicologist Prof. P. Sambamoorthy. "It is not known to the outside world," he continued in the same breath, "that he has studied almost all the printed works published on Indian music."

"He was one who could reach human voice ... , so excellent was his style," applauded Sangeetha Kalanidhi D. K. Pattammal. The sheer beauty of continuity of melody over the strings in his style, the shift from one to another undiscernible, was a masterstroke of this genius, admired Dr. M. Balamurali Krishna, himself a renowned Violinist. It was not for nothing that listeners discerned in his technique "notes of linked sweetness long drawn out," and "strains of melody pulsating with quickness of love and passion."

It was a rare encomium that Rajaji showered on him: "Saraswati plays on his fingers and the Goddess has blessed him." Dr. P. V. Rajamannar, an erudite scholar, art connoisseur and legal luminary went ecstatic saying: "He is a rasika among the players of Violin and his music traverses over the whole gamut of Navarasas. His soft and delicate touches have a remarkable soothing and healing effect. His music at its highest is, to use the words of a great critic, 'aritual', a sacred ceremony, an ordeal which is designed to set at rest that wheel of the imagination and the senses which hinder us from contact with the reality."

But nothing could surpass the gesture of musical respect that the great Veena Dhanammal extended once to Naidugaru. She had just concluded her weekly 'Friday recital' at home and relaxed, when entered Prof. Dwaram. Normally she would not resume playing for any reason. But that day with no hesitation she took the Veena on her lap and played for the maestro. Music respecting music!

One could in the same vein recall the incident that brought two great violinists of the world together. The world's Number one Violinist, Yehudi Menuhin, it is learnt, refused to allow Naidugaru even to touch his instrument the evening he played, but after listening to the maestro not only invited him to his hotel suite to examine his instrument but also play on it. Such was the change of heart the maestro brought over by his melodic conquest!

A legend in his own time Naidugaru had all the awards and honours come his way — the Presidential award, the Sangeet Natak Akademi Award, the Sangeetha Kalanidhi, to mention a few 'greats', but the Nadayogi with child-like simplicity took these lightly and pursued his practice of music.

The Nadayogi shed his mortal coils in his 72nd year, in November, 1964. Though the void he left could not be adequately filled, the mission of music education he laid firm foundation to, was carried out by scions of his family and today when the whole country is celebrating the maestro's birth centenary year, one prays that the house of Dwaram lives up to the reputation he built up and produces more in the line to perpetuate the memory of the grandmaster.

— Sulochana Rajendran



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THE 'DWARAM' TOUCH

(Impeccable and inimitable was the Dwaram 'touch' as his style and technique was so ecstatically lauded. On this birth centenary year of the maestro, SHANMUKHA takes pleasure in 'excerpting' some fond memories cherished by a connoisseur-composer, a scholar-musician and an ardent Rasika and published in the souvenir brought out when he was 70.)

N S. Ramachandran, the former Director-General of All India Radio, and Dean of the Faculty of Music, Delhi University was a rare combination of a bureaucrat - connoisseur - scholar - composer. Hailing from the Tyagaraja Sishya Parampara his compositions bear the stamp of the style that flows like 'Draksha-rasa'. As one who had moved closely with Dwaram Venkataswamy Naidu he gives a kaleidoscopic picture of the savant's music and his technique. The connoisseur-composer reminisces in his article "The Art of Shri Venkataswami Naidu" :

"The violin is a gift of the West to our music. It is indeed amazing to see how indispensable this instrument has become so far as Karnatak Music is concerned. Viewed in the historical perspective, it becomes clear how our genius for adaptation has moulded it as a wonderful medium for the rendering of our music.

"Amongst the essential instruments used by our musicians, within the last two centuries, violin has come to occupy the same place as the Vina and the flute. It is thrilling to come across the names of venerable musicians who took to the violin in the olden days viz., Baluswamy Dikshitar (the younger brother of Muthuswami Dikshitar) whose patron Manali Chinnayya Mudaliar arranged for his learning to play on the

instrument and Vadivel, the Natya-charya, who adorned the court of Swati Thirunal. By the time of the veterans Maha Vaidyanatha Iyer and Patnam Subramania Iyer, the violin had become a recognised instrument for accompaniment. Since the beginning of this century, the violin came into its own, with the emergence of Thirukkodikaval Krishna Iyer and Tiruchirapalli Govindaswami Pillai, who made remarkable contributions to Karnatak Music as master violinists, each in his own way.

"Coming in the same line of the great exponents of classical art, Dwaram Venkataswami Naidu has been a predominant figure in the field of Karnatak Music for about half a century, blazing a trail of glory through the decades.

"Naidu Garu was born in a family with a fine musical tradition. But his formal musical education was merely a means of awakening the mighty power of his genius. As a youth, he drew inspiration from the music of the great artists of Andhra, Tamil Nadu and other regions. His remarkable gifts soon found recognition and he was appointed Professor of Violin in 1919 in the Maharajah's Music College, Vizianagaram. During the All India Music Conference held in Madras in 1927, he took the public by storm and music lovers realised that a star of the first magnitude had moved into the musical horizon. In

1936 he became the Principal of his College and in 1941 he presided over the annual conference of the Music Academy which conferred on him the honoured title of "Sangita Kalanidhi". The Andhra University decorated him with the Doctorate Degree of Kāla Prapurna in 1950. In 1953 he was the recipient of the Sangeet Natak Academy Award bestowed on him by the President of India. In addition, he has been showered with honours all over the country by Maharajahs, cultural institutions, Universities, Municipalities, etc. His fame has spread outside India and he is acclaimed everywhere as an artist with a message to deliver through his music.

"What is the key to the understanding of the secret behind Naidu Garu's art? Is it the scintillating technique or the multi-coloured material which he arranges in fascinating display in his music which endows it with its bewitching power? Does he aim at touching the emotional response of the listener who is an epicure in taste, or does he seek to reach the trained votary of music whose preferences are basically intellectual? In Naidu Garu these diverse elements are harmoniously blended. He is a musician first and last and he puts his soul into his music. It could be truly said of him that he belongs to the band of the chosen ones, who in the words of the poet, proclaim :

*We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World losers and world forsakers,
On whom the pale moon gleams;
Yet we are the movers and shakers
Of the world for ever, it seems.*

"One striking aspect of the immense contribution made by Naidu Garu is the popularisation of Karnatak Music at its best all over the country. His appeal is not confined merely to South India. His music is cherished by audiences which listen mainly to Hindustani music and this is no small achievement. After the advent of the radio, his music has reached the different parts of the country over the air. One remarkable thing is that he preserves the pristine purity of Karnatak Music, whichever the audience to which he may be playing. He does not believe in the hybridisation of art and he thinks that only the best is good enough for his audiences. Hence the spontaneous charm of his music and its impact.

"The technical mastery of Naidu Garu is unique. He has a profound understanding of the intricacies of bowing and fingering, and his intimate study of these aspects are borne out in the wonderful variety of expression and control over tone production which are characteristic of his playing. He is a master of the instrument, but his technical mastery is integrated and subordinated to the supreme objective of presenting a true, artistic picture. Mere virtuosity has no place in his projection of music in all its full, rich measure. In Alapana, he is chaste in expression and never exaggerates what he has to say. He has a wonderful insight into the spirit of the Raga and it is reflected in his playing in an ethereal manner.

"His Alapana is verily a voyage of exploration into regions of beauty, which often had not been even dreamt of before. Even old and familiar Ragas like Kambodi, Bhairavi, Kalyani and Todi, under his magic bow, open out

new vistas of realisation and afford glimpses into a fairyland of enchanting colour, form and harmony. One wonders how he gets a clue to the hidden beauties of the tantalising melodic forms of rare ragas like Vagadhiswari, Vakulabharanam, Saramati etc. He has his own happy way of interpreting ragas common to Hindustani and Karnatak Music like Hindola, Behag, Jhunjhuti and Kapi and builds a bridge of intoxicating hues. Kritis like *Ksheera Sagara Sayana* acquire a magnificent dimension at his hands. In the highly evolved art of expounding Ragam, Tanam and Pallavi, he conjures up melodic edifices of enduring beauty.

"To watch and hear his play is an unforgettable experience. As the soft and lilting strains begin to float out of his violin, there is a look of deep concentration on his face, and his face, and his whole being seems to be filled with the music. He looks the picture of poise, grace and dignity, a supreme artist in communion with himself. It is of such a devotee of music and his experience that Sri Tyagaraja has written :

*Nada loludai Brahmananda
mandave manasa
Svadu phalaprada Sapta
Svara raga nichaya sahitya
Nada loludai Brahmananda
mandave."*

* * * * *

Going down memory lane, Dr. V. K. Narayana Menon, the former Director-General, All India Radio, Executive Director, NCPA & Chairman, Sangeet Natak Akademy, recalling some of the great violinists he had known says :

"I heard Dwaram Venkataswamy Naidu for the first time in my life over 25

years ago when I was a student in Madras. It was an overwhelming experience. No doubt I was young and impressionable and perhaps unable to fully appreciate the subtleties, the finer shades, the depth of his performance. But the overall impression was like being suddenly confronted by greatness, by a violinist of great virtuosity and brilliance of tone, one who was a complete master of every musical situation.

"Soon after that memorable evening I went abroad for my studies and through a series of events was destined to remain abroad for over 12 years at a stretch.

"And then, towards the end of 1946 I returned to India, straight on to Madras for the Music Academy's Annual Festival. After 12 years in Europe I was a little uneasy in my own mind about the handling of the violin in India. For one thing, the ravishing tone of the Western instrument was absent. The tension too was lacking. Tuned to pitches for which the instrument was never meant, it sounded a little off colour in spite of the cleverness with which it was being used. It took a little time to realise that it was not the way that the instrument was handled that mattered, but the music that came out of it.

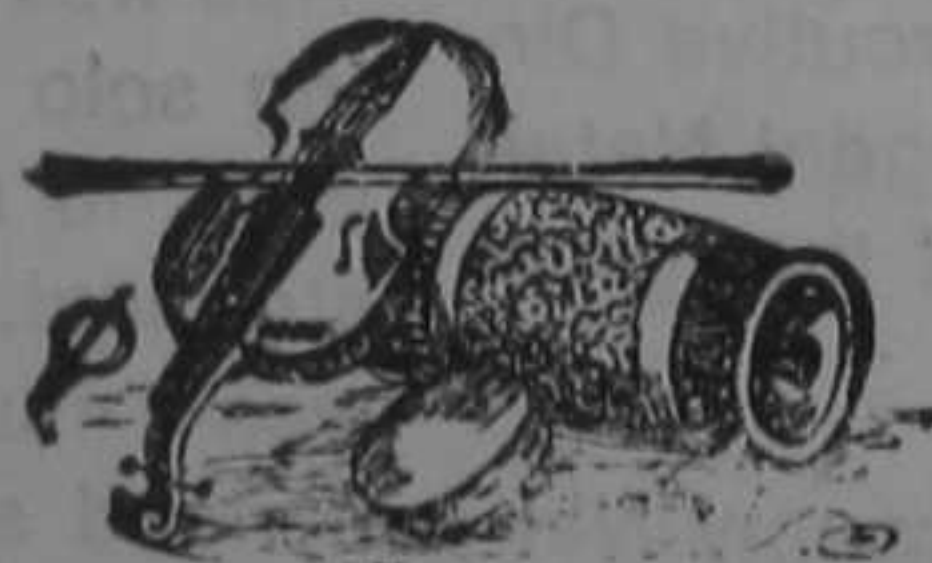
"And then on the third or the fourth day I heard Dwaram in one of his solo recitals. His tone seemed suddenly different from that of his comperes. This was perhaps because he was playing solo and he could tune the instrument to a pitch more suited to the instrument. But there it was. Here too was a musician using the violin as a full-fledged solo instrument and not as an accompanying instrument.

"By now the early brilliance and virtuosity had given place to a quality of serenity. I have always felt this listening to Dwaram — serene, reposeful, the violin singing naturally and happily. Most Indian violinists when they play solo, provide us more or less a musical accompaniment with the soloist absent. But Dwaram's solo recitals have a shape and an independent structure that few Indian violinists are capable of. He has also the rare gift of harnessing the music itself to the genius of the instrument. While most Indian violinists use the violin merely as a vehicle for the expression of their musical ideas, Dwaram makes his music as much an expression of the true genius of the instrument as the Karnatak tradition itself. This is the test of a true instrumentalist....."

* * * * *

Shri K. Iswara Dutt calls Naidugaru, "a rare musician, and a rarer man."

"What the Veena is to Saraswati, what the flute is to Krishna, what the drum is to Siva, the violin is to our own Sri Dwaram Venkataswami Naidu, except of course in a celestial sense". He continues, "It is possible that musicians and critics of music resist the tendency to share a layman's lyrical ecstasy, but even they, however fastidious in their taste or grudging in their recognition, will (or at any rate should) at once concede that in his own sphere Sri Naidu is supreme, and in our country and in our own day, peerless."



"There must indeed be myriad others who have like me, felt transported to the higher realms of the spirit when in a mood of beautiful intensity he, by an almost effortless manipulation of a few strokes, makes us forget ourselves in a kind of trance. It is in such moments the instrument in his hands ceases to be a thing apart and becomes the very extension of his personality. For producing on his listeners the maximum of effect with what is a seemingly a minimum of effort, he is a class apart. At one who is insensitive to the spell he casts with the violin in his hand, I am prepared to fling the lines in which Shakespeare makes one who has no ear for music, qualified for purgatory and perdition :

*The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils :
The motions of his spirit are dull
as Erebus :
Let no such man be trusted.*

Seldom have I seen personal humility and a rare distinction in one's line so happily allied; indeed, it is this very humility of his and his utter freedom from prejudices that single him out, among the musicians of our day, a man who is no less great than as an artist (violinist) who has carved out a permanent name for himself in our annals. ..."

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'Ganapati' in Dikshitar Kritis—II*

By

Dr. GOWRI KUPPUSWAMY & Dr. M. HARIHARAN

HERAMBHA GANAPATI AND NRITTHA GANAPATI

Herambha Ganapati is five-faced and out of the five, one is Simha Mukha. The other four are elephant faces. He holds many weapons and edibles and offers the Mudras of protection and blessings. He has three eyes in each of the five faces. He is endowed with ten hands and He is golden coloured. The Beeja mantra for this Ganapati is *Sreem, Hreem, Klim, Glaum, Gam*.

Vatapiganapatim — Hamsadhvani —
Adi

Hamsadhvani Bhushita Herambham

Panchamatangamukha Ganapati —
Malahari — Rupaka

The gist of the Sahitya is that Panchamatanga mukha Ganapati, also known as Sumukha, has five faces, is the son of Lord Shiva and is the protector of the world made up of the Panchabhutas or five elements. His hand poses Varada Abhaya Mudra and holds articles like Pasha, Ankusha, Kapaala, Dantha, Modaka, Club, Akshamaalaa (Japamala) etc. This picture of Ganapati is in line with the description of Nrittha Ganapati.

Nrittha Ganapati is in a dancing pose, standing on either the right or the left leg and this form is four armed and represents lively activity.

14. BHUVANESHA GANAPATI

He carries sugarcane, arrow, Pushpa-baana, paasha and Ankusha in his

hands. He wears the moon on his head (Kalaabharana).

Karikalabhamukahm — Saveri —
Rupaka

Here Dikshitar describes Ganapati as carrying Modaka, Pasha, ankusha, lotus, etc., in his hands and wears the moon in his forehead (*Modaka hastham, Paasha-ankushadharam, Padmakaram, Phaala-chandram*).

15. PRANAVA GANAPATI

The Pranava Aum is another form of Ganapati in which He is embodied in the primal sound Aum, also spelled 'OM' Mantra. It is considered that the very shape of an elephant is like that of the Tamil Om. In Hindu cosmology all creation comes forth not from light, but from sound — really from Anahata nada (soundless Sound). It signifies the formless aspect of Ganesha. Aum is a most wonderful Mantra.

Vatapiganapatim — Hamsadhvani
— Adi
(*"Pranavasvarupa vakra tundam"*)

The sacred Mantra which cannotes Ganapati, AUM or OM, represents Tatvamasi — *Tvameva pratyakshamasi* — "thou are the visible of that" (*Ganapathi Upanishad*). It is worthy of note that herein the principle Tvam has the shape of man and Tat has the shape of elephant. As Omkharasvaroopi, Ganapati is also worshipped as the presiding deity of intuition. According to Upani-

*Part I of the article appeared in SHANMUKHA, April, 1993 issue.

shads, Om is the first and foremost articulate sound denoting the supreme truth and it stands for the will of Parabrahman both in His Suguna and Nirguna aspects. Though this Mantra is referred to as Ekakshari, it can be split into the three letters A, U, M. Here A stands for Vishnu, U for Shiva and M for Brahma who represent the three aspects of primordial power respectively — sustenance, dissolution and creation. According to Kalidasa, OM symbolises the the Universal parents Parashiva and Parashakti or Purusha and Prakriti and as such also connotes offspring Ganesha who is the offspring of their union. It also stands for the Trinity of energies — Jnana shakti, Iccha shakti and Kriya shakti and it is termed as the wish-yielding Mantra.

16. VATAPI GANAPATI

Vatapiganapatim bhaje — Hamsadhvani — Adi
(‘I salute Vatapi Ganapati’)

This Ganapati form (Vatapi Ganapati) has historical and geographical significance. After winning the battle over the Chalukyas in the 7th century A.D., the Pallava monarch Narasimhavarman is reported to have brought this idol from Vatapi, the capital of the Chalukyan kingdom. As such it represents an early gift from Karnataka to Tamil Nadu.

The phrase *Hamsadhvani bhushita herambham* occurs in the Charana. *Hamsassoham Soham Hamsa* is the Ajapa Mantra. This mean ‘I am He’ Hamsopanishad enunciates this Ajapa Gayatri Mantra. ‘Hamsah’ should be chanted by the devotee. This is a Tantric thought. If a man practises this, he will be liberated to Moksha.

17. MAHA GANAPATI

The Mantra for Maha Ganapati consists of 28 Beejaksharas *Om, Srim, Hreem, Kleem, Glaum, Gam, Ganapataye, Vara varada, Sarva janame Vasamanaya svaha*.

In Tiruvarur Maha Ganapati with Vallabha is the deity at the right side of the entrance to the Kamalamba shrine.

1. *Mahaganapate* — Natanarayani — Adi.
2. *Sri Mahaganapati* — Gowla — Misra Chapu.
3. *Maha Ganapatim* — Nata Raga — Adi.
4. *Maha Ganapatim* — Todi — Rupaka.

These four kritis of Muthuswami Dikshitar are available on this form.

Mahaganapathe — Natanarayani — Adi.

Maanita Devaki nandana, Maheshvara, Guruguha’.

Ganapati, is honoured by Shiva, Subrahmanya and Krishna. The Tamil god Murugan (Subrahmanya) secured favourable boons and the peacock vehicle by worshipping Ganapati in a forest. Shiva offered worship to Ganesha for destroying Tripurasura. Krishna paid obeisance to Ganapati (Anecdote of *Syamantakopaakhyaana*). ‘*Maayaamaya vallabha*’ He is seated with his consort Vallabha. She is Maya Shakti. This associate, dynamic Shakti, is only Maya according to Agamic concept.

Sri Maha Ganapati — Gowla — Misra Chapu.

Kamalalaya tatanivaaso. Ganapati resides on the banks of the Kamalalaya tank in the Tiruvarur temple. *Kama janaka, Vidhindra sannuta*, honoured by Vishnu, Brahma and Indra. The deformed limbs of Indra were converted into spiritual ones by Ganapati’s grace. *Gowra Varna vasandharo!* He wears a white dress. ‘*Phaalachandro*’ wears the moon in his forehead. *Kuvalaya svavishana, pashankushadharo*. He holds the blue lilly flower, his own tusk, *pasha, ankusha*, and *modaka* in his four hands. *Suvaranaakarshana vighnarajo*.

The saint Sundaramurthy Nayanar lived in Tiruvarur. His wife wanted some golden ornaments. Sundaramurthy prayed and enjoyed the darshan of Akshaya Lingaswamy of Kivalur and Tyagaraja of Tiruvarur. He requested the Gods to provide the ornaments to his wife. The Gods gave golden bricks to Sundarar. Sundarar put 5 bricks in a cloth and felt it difficult to lift the bundle. Lord Tyagaraja ordered him to put the bricks one by one into the the tank of Kivalur, so that he could take these from the Kamalalaya tank at Tiruvarur and use them. The goldsmith, who tested the bricks, said that it was not gold. Then Ganapati, disguised as a goldsmith, stood before them and proved it was gold to which there was no equal in this world.

Maha Ganapatim vande — Todi — Rupaka

‘*Tripura vadhaartham, Shivena thrayambakena architam*’, worshipped by Shiva for destroying Tripurasuras, *Kapitha, Amra, Panasa, Jamboo, Kadali bhakshitam*. He is fond of wood apple, mango, jackfruit, rose apple and banana. *Upanishathprathipaditham*, His greatness is referred to in the Upanishads.

18. MULADHARA GANAPATI

In the centre of His trunk hangs a small bell. Ganesha is described in

the Puranas as the gatekeeper, seated upon the four petals of the Mulaadhaara chakra. Here He rules over memory and thereby over the realms of knowledge, guarding the gate to the six psychic centre or nerve ganglia of memory, reason, will, cognition, love and divine sight lending to the 1008-petaled Sahasraara chakra, the Holy feet of Lord Shiva. In order to progress in our spiritual consciousness, we must have the blessings of Lord Ganesha. Otherwise our spiritual path will remain obscured and obstructed.

Sri Mooladhaara chakra Vinayaka — Sri — Adi

This Kirti bears eloquent testimony to Dikshitar’s profound knowledge of Tantric and Yogic cults. It is significant that the idol of this Ganapati form is situated in the sanctorum of the Tiruvarur Tyagaraja temple enclosed in the icon of a serpent. The opening words themselves proclaim that Ganapati is Lord of the *Moolaadhaarachakra*. Other noteworthy phrases in the Sahitya are ‘*Moolaagnaana shoka Vinaasaka*’ (dispeller of basic Agnaana and sorrow). ‘*Pratikrita vaikharisvabhaava*’ (bestower of Vaikhari, the Power of speech) and *Vikata shatshata svaasadhikaara*’ (Lord of 600 breaths mentioned in the yoga Sastras).

Vatapi Ganapatim — Hamsadhvani — Adi

Moolaadhaara kshetra houses the Tyagaraja image there. ‘*Muraari pramukhaadyupaasitam, Moolaadhaara kshetrasthitam, Trikona madhyagatam*’. According to Shaktha tradition there are six mystic Chakras in the body. The

first Chakra is called Moolaadhaara because it is the root of Sushmnaa naadi, where the Kundalini is positioned. Ganapati is associated with this chakra. This chakra is represented by a lotus with four petals with a triangle within. It is noteworthy that Dikshitar has composed the Kriti *Vatapi Ganapatim* in praise of Moolaadhaara Ganapati at the Moolaadhaara Kshetra (Tiruvarur).

19. SVETA GANAPATI

Svetha Ganapatim — Ragachudamani — Tisra Triputa

This form is white coloured. This song is set to Ragachudamani raga which in the Sampoorana Melapaddhati is the equivalent of the 32nd Melakarta, Ragavardhani. According to tradition this idol form was installed in the town, Tiruvalanchuzhi near Swamimalai by Indra. This has also been identified by the late Dr. V. Raghavan as the form installed in the east market gate shrine at Tanjore. Dikshitar states in this kriti that Ganapati is without beginning or end, the Lord of Vallabha.

20. RAKTA GANAPATI

Rakta Ganapatim — Mohana — Adi
Dikshitar states in the Sahitya that in this form Ganapati wears red clothes and as seated on a *rathna simhaasana*. The following shloka on Ganapati comes to one's mind in this context :

*Raktam lambodaram soorpakarnam
vasasam*

*Raktagandhanulyashhtaangam
raktapushpaihi supoojitam*

The word *Raktam* in the *Ganeshaa-tarvashirsha* stands for red as well as lovely. Dikshitar states that *Rakta Ganapati* is popularly worshipped in *Parasuramakshetra* and revels in Homa with

Payasa ('*Parasuramakshetra prabhavam paayasaanna homaadi vibhaavam*'). This would point to Kerala origin of this form of Ganapati because *Parasurama kshetra* denotes Kerala and *Payasa* is also a comparatively very popular *naivedya* there.

21. GANARAJA GANAPATI

Ganarajena — Arabhi — Misra Chapu

Dikshitar states in this kriti that Ganapati who is capable of bestowing *Ashtasiddhis* like '*Animaa*' etc., is worshipped by Mantrini and lives in the forest as a Brahmachari.

22. GANANATHA GANAPATI

Srigananaatham Bhajare — Isamanohari — Rupaka.

According to Dikshitar this Ganapati form is seated in *Adhara* lotus (*Chinmoolakamalasthitam*), wears serpents as sacred thread (*Nagayagna sutra dharam*) and gives pleasure through *nada* and *laya* i.e., music (*Nadalayanandakaram*).

23. HASTIVADANA GANAPATI

Hastivadanaaya — Navaroj — Misra Chapu

Dikshitar describes this Ganapati form with spouse (embraced by His consort *Maya*) as having ten hands each holding lily, *pasha* (noose), *shankha* (conch), *chakra* (discus), *ikshukarmuka* (sugarcane bow), paddy shoots, tusk, mace, pomogranate fruit and bejewelled pot. This description is in line with *Raghava Chaithanya's Ganapati Dhyana Sloka*.

*"Bijapuragadhekshu kaarmuka ruja
chakraabja paashotpala*

*vrihyagra svavishaana rathna kalasha
prodyat karaamboruhah !*

*vishvothpatthi vinaasha samstikaro
vighno vishishtaartha daah"*

*dhyeyo vallabhayaa sapadmakarayaa
slishtoivaladbhooshayaa*

Dikshitar has composed 26 Kritis in praise of Lord Ganesha. These are as follows :

Sl. No.	Kriti	Raga	Tala
1.	Ekadantam	Bilahari	Misra Chapu
2.	Ucchhistaganapatau	Kasi Ramakriya	Adi
3.	Gajananayutam	Vegavahini	Eka
4.	Karikalabha	Saveri	Rupaka
5.	Gananayakam	Rudrapriya	Adi
6.	Ganesha Kumara	Jhanjhuti	Eka
7.	Ganarajena	Arabhi	Misra Chapu
8.	Jagadeeshaadanyam	Natakuranji	Misra Chapu
9.	Panchamaatanga	Malahari	Rupaka
10.	Mahaganapatim	Nata	Eka
11.	Mahaganapatim	Thodi	Rupaka
12.	Mahaganapate	Natanarayani	Adi
13.	Raktaganapatim	Mohana	Adi
14.	Vallabhanayakasya	Begada	Rupaka
15.	Lambodaraaya	Varali	Khanda Chapu
16.	Vaamaankastitaya	Athana	Eka
17.	Vaataapiganapatim	Hamsadhvani	Adi
18.	Sri Gananatham	Isamanohari	Rupaka
19.	Vinaayaka	Vegavahini	Misra Eka
20.	Sree Ganeshaatparam	Ardradesi	Jhampa
21.	Sree Mahaganapati	Gaula	Misra Chapu
22.	Sri Moolaadhaara	Sri	Adi
23.	Siddhivinaayakam	Chamara	Rupaka
24.	Svetaganapatim	Ragachudamani	Triputa
25.	Hastivadanaaya	Navaroj	Misra Eka
26.	Sakti sahita (Nottusvara Sahitya)	Sankarabharana	Adi

The picture that Muthuswami Dikshitar gives in his Ganapati Kritis of different forms of this Deity closely resembles the *Dyana shlokas* of the Deity in the ancient texts. Dikshitar's Ganapati kritis are without parallel in the field of Karnatak music. They are painted in

majestic and lovely colours around a varied theme of concentrated and multi dimensional symbolism embracing the sphere of Yoga, Mantra and Tantra Sastras.

(Concluded)

Bidaram Krishnappa of Mysore (1866-1931)

By
Prof. K. R. RAJAGOPALAN

Of the many musicians who adorned the court of Mysore in late 19th and early 20th centuries, two stalwarts stood out carving a niche for themselves and their name and fame extended over a larger area including the Tamil Nadu. They were Veena Seshanna* and Bidaram Krishnappa. These were, as the present generation of senior cognescenti knows, followed ably by Mysore T. Chowdiah and Vasudevacharya who settled at Kalakshetra, Adyar, Madras. It is the purpose of this article to highlight the achievements of Bidaram Krishnappa.

Rallapalli Anantakrishna Sarma was a professor of Telugu at the Maharaja's College, Mysore, in the late forties. A scholar in Sanskrit, a writer in Kannada and Telugu, he was also well-known as a musician-cum-musicologist, all of which earned him the prestigious Sangita Kalanidhi award of the Music Academy, Madras. While writing (in Kannada) about the musicians of Mysore, Sarma referred particularly to these two stalwarts — Seshanna and Krishnappa, in the same breath. Both had certain similarities — they were not 'educated' in the ordinary sense of the term, (for that matter, it is only with GNB we had musicians who were graduates also!). Their knowledge of Sanskrit was not very high; nor were they good in musical theory — like 108 Talas, Melakarta scheme or what have you! But both

were ardent students of NAADA — and spent practically all their lives either singing or playing. They thus honed their capacities to rear perfection — and so could play or sing for hours on end — without tiring themselves or the listeners.

During their times, not many books on theory of music were available in the vernacular. Most of them were in Sanskrit, and they were not well conversant with the language. There was this tradition also, that of "Acharya-mushti" (fist of the guru), which meant that the guru would not part with his knowledge fully to the sishya! Whenever some questions were raised regarding the intricacies of music or the way a song was rendered, the singer would say only — my guru taught me so; hence it is good and authentic for me! (This would imply that the 'way' should be accepted in toto).

Both Seshanna and Krishnappa received honours and titles from the rulers of Mysore. The kings of Mysore were well-known for their patronage of arts, and they bestowed titles on artistes, quite apt and befitting. To cite a few examples, "Gaana Vishaarada" for Bidaram Krishnappa, "Vainika Praveena" for Seshanna, "Sangita Sastra Visarada" for Vasudevacharya, etc. As far as the "current" Sangita of the times, both were very good at it — and could enter-

tain the knowledgeable audience for hours together.

LEGENDARY SADHANA

Krishnappa's Sadhana was legendary. He had a rich sonorous voice which could easily traverse with grace and clarity over 2½ octaves. Because of his intense sadhana, he could sing quite comfortably for five to six hours at a stretch. A concert then usually went on for him the lispings of the syllables at one and majestic in style and delivery. He looked majestic too, with broad shoulders, sturdy build and broad-forehead. It is said that each letter of the alphabet is assigned a particular place in the body. Krishnappa knew this and would alter the letters and words quite properly. Not for him the lispings of the syllabi at one time or splitting at others. Whatever be the language of the songs he was fastidious about the *Uchchaaran*. Clarity was the hallmark of his music. (Some of the present day musicians could emulate this as in many instances, not only the words, even the language of the composition get slurred!). Krishnappa's face beamed the majesty of his voice and rendering. "Gambheera" is what his music aptly was!

Krishnappa believed that a vidwan should not indulge in cheap gimmicks by very fast swara-singing or by resorting to anuloma-pratiloma sequences. Aesthetics and not mathematics, he emphasised, should be the guideline for swaraprastharas. The Raga-bhava should not be lost in the craze for 'combinational patterns'. Quite a contrast to the present-day concerts where swara-singing is "Kanakku-based" mostly, and it is difficult at times to decide as to

who follows whom, whether the mridangist follows the singer or vice-versa!

The repertoire of singers of those times was certainly less than the modern times. For one thing, books with notation were not available; neither were there opportunities to listen to the radio or the tapes. Muthuswami Dikshitar's kritis were not very many in currency. Swati Tirunal, Oothukkadu Venkatasubbier or Tallapakkam composers were practically unknown. The number of ragas sung were also not many. Only well-known ragas like Sankarabharana, Kalyani, Todi, Bhairavi, Kambhoji etc., were handled. They were familiar with only five talas — Adi, Roopaka, Tripata, Jhampa and Ata (for Varnas, mostly).

This was however *not* a great failing, because these five taken together account for nearly 95 per cent of almost all the compositions past and present. But Krishnappa knew really a large number of Devarnamas — compositions of the Haridasas of Karnataka like Purandara, Kanaka. He had vowed that he would not repeat a song before the Maharaja and kept that vow to the end of his life. The opportunities to sing at the palace were quite few for the top artists.

EARLY LIFE

Viswanathaiah and Saraswathi Amma were Krishnappa's parents; and he was born in a village near Udipi, the famous Kshetra of Krishna. The family had to move to another place called "Bidaram", when the father died early in Krishnappa's life. It is said that due to the dire straits of the family, Krishnappa had to beg in a nearby temple! They later shifted to Mysore and Krishnappa joined the Palace Dramatic Troupe in 1882 on a 'grand' salary of five rupees a

*The author's article on "Veena Seshanna" appeared in SHANMUKHA, Vol. XVIII, No. 4, October 1992.

month! The job did provide some relief to the harassed mother!

VERSATILITY

The new atmosphere was enough to egg on the young lad of sixteen to learn music under a series of gurus. He already possessed a good voice. Some of his teachers were Thammayya, Giribhatta, Karigiriraya and Veena Seshanna. Nine years later, he blossomed into a full-fledged musician — but he continued to learn, by going to Thiruvaiyaru to Sundara Bhagavata and Krishna Bhagavata of Saint Tyagaraja Sishya Parampara. Along with this studentship, Krishnappa continued to give concerts in places in Tamil Nadu. The Tiruvaimarudur Mattham conferred on him the title of "Gaayaka Sikhaamani." Later, after his return to Mysore, he became an Asthana Vidwan and the Maharaja bestowed on him the title "Gana Visharada" in 1903.

However his private life was not a happy one. Mention has already been made of the poverty of the family. He married and a number of children were born — but except a boy and a girl, the rest died early. The son too died when he was 39 years old. None of his children took to music. The writer could recall the comment of the audience, at one of the concerts of Krishnappa in Mysore in late 'thirties, on the son's ignorance, who told people, "you come and listen to this music and feel very happy. I do not follow anything!" And he was one of the trustees of the Rama Mandira built by his father Krishnappa.

Krishnappa had learnt Hindustani Music also. He could perform and did a full concert in this system. His insati-

able urge to learn made him take up violin too. This, after listening to the beautiful playing of the legendary Tirukkodikaval Krishna Iyer. Bidaram Krishnappa served on the Experts' Committee of the Madras Music Academy also for some time.

He has composed a few pieces with "Sri Krishna" as his Mudra — but they do not appear to have been printed, with or without notation in good numbers. When his 111th birthday celebrations were held in 1977 in Mysore, two of his compositions — a Dasavathara Ragamalika in Kannada and a Telugu kriti starting with the words *Dāsarathi nin-nukori* were published. (The publication is untraceable). He is known to have set to notation a song composed by one Appa Setty during the marriage of the Yuvaraja of Mysore.

This Yuvaraja's son was none other than Maharaja Jayachamarajendra Wodeyar, himself a great Vaggeyakara and was sometime the Governor of Tamil Nadu.

KRISHNAPPA'S DISCIPLES

The foremost among Krishnappa's many disciples is the famous violinist, Mysore Chowdiah. He rose to great heights in playing the violin — both as an accompanist and a soloist. His playing was liked by the younger generation of college students in the forties, as witnessed by the writer. Others that could be mentioned are — Violinist Gururajappa (Chowdiah's brother), Bangalore Nagarathinammal (who, later, built a samadhi for Saint Tyagaraja at Thiruvaiyaru, where the annual Aradhana is held now), Rallapalli Anantakrishna Sarma, Devendrappa, a good vocalist who also

played a number of instruments. He went to China as a cultural delegate in 1953. He is known for celebrating Maruti Jayanti for a number of years in Mysore and has been the recipient of a number of titles.

Bidaram Krishnappa also taught A. K. Subba Rao, Sivarudrappa, Tabla Nanjappa and a host of others. He was quite a sincere teacher, affectionate towards his sishyas — but quite a hard task master. He would not tolerate any shortcoming on the Sishya's part — and is known to have slapped even Chowdiah on the dais!

AN INCIDENT

An incident reported by Vasudeva-charya refers to the tactfulness of Krishnappa on a concert platform. During a kutcheri in Bangalore, Krishnappa sang an elaborate Alapana of Todi and a Kriti, followed by Niraval and Swaras. He was about to start on another piece, when he noticed a laced-turban official standing up with folded hands! He was a high government official occupying one of the front VIP seats. He requested Krishnappa — "please sing the Todi raga for me!" Krishnappa, without batting the eyelid, coolly said "it is my great privilege that you have made a request, and it is my duty to sing as per your wish." Quite a proper dignified reply, which satisfied the official who sat down to listen. Krishnappa went on singing another raga; but the official thought it was Todi! When the song ended, he rose up again, complimented the singer and said "I am not likely to listen to another Todi, like this! How true!! The spin-off

of this incident was that the Gayana Samaj began to hand out details of the kritis to be sung at the performance, with the names of Ragas and Talas mentioned. Some good does come out of even such occasions!

RAMA MANDIRA

(Even to this day, Rama Navami is celebrated in a grand manner in almost all cities and towns of old Mysore State.) So, Krishnappa decided to build a Rama Mandira which would also serve as a concert hall for musical performances and discourses. He began collecting money from friends, well-wishers and patrons and donated a major part of his earnings from kutcheris to this purpose. The work was started in 1924 and completed in 1929. The inauguration was performed on 21st February 1929.* There is a huge portrait of Sri Rama in Pattabhishekam posture and pooja is performed daily. Facing this sanctum-sanctorum is a large hall where concerts are held — the artists seated on a raised platform and the rasikas on the floor. A separate place was set apart for members of the fair sex — as was the custom in those days. The hall could accommodate 300-400 persons comfortably; and the rest would stand or sit in the three corridors around. The walls were decorated with fairly large portraits of Gods and musicians of yesteryears.

The writer particularly remembers the Dasavathara portraits in pleasing pastel shades — where he, as a young lad listened to Chembai, Ariyakudi and Musiri. All those paintings were done by a

*For this and other connected details, I am indebted to Sri K. S. Kesavamurthy who is now the Secretary of Sri Prasanna Sita Rama Mandira, N. S. Road, Mysore-24.

contemporary famous local artist called Lakshman Krishna. As far as could be ascertained, no souvenir has been published upto this day. The present secretary is trying to collect more information on the early years and on Bidaram Krishnappa also.

Bidaram Krishnappa deserves to be known to a large audience than only Mysoreans — both for his vidvat and the excellent music he presented. It is a pleasure to be able to write about such an outstanding musician of yesteryears.

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"Giripai" - A Transcendental Experience

By

S. RAMACHANDRAN

Emotion is an instinctive reflex. It is as mysterious as the very human creation itself. God's ways are inscrutable. In His artistic effort, different species of life were evolved, each ordained for a specific calling. We see that each is geared to a manner of evolution, development and final decay. To repeat, human life is also subject to an identical process.

HUMAN MACHINERY

The human form on par with any other living organism, on evolution, takes over charge to run its machinery. The physical human form is designed to be interpreted in certain anatomical terms. When life is implanted, which again is a matter of mystery as creation itself, the anatomical form is triggered to function on its own. Pangs of hunger are manifestly associated in its functional programme in the manner of food intake. Consequently, the machinery is sustained in good form. The scenario does not stop short with the automatic operation of just a machinery. Certain other needs and urges are also seen to grow and remain inseparable. When we examine human species, we see that the strength of human intellect and the power of understanding and discrimination play an important part. The human brain in its functional character suggests and prompts reactions based on senses like sight, hearing, smelling etc. Emotion is one of such reactions. Subject to different situations, emotion is manifested in varying degrees. Empa-

thy, sincerity, earnestness, kindness, compassion, solicitude, concern, grief, joy, happiness, anger, exultation and so on are such reactions manifested in relative contexts.

TRADITIONAL SPIRITUALISM

In the background of Indian cultural life, spiritual values and religious worship play a predominant part. Naturally, meditation on god forms, worship and abject surrender in helplessness and so forth contribute to an outlet of emotion. Inspired musicians in their emotional appeal, put to use their pleasant music and invoke Lord's mercies. So recent as 150 years ago, we had Saint Tyagaraja, the musician, who channelised his art in this direction. His favourite god form was Lord Ramachandra. All his compositions are such appeals which, in the long last, secured for him oneness with his Lord.

SPIRITUAL SPECTRUM

In his music, that arose out of inspiration during his prayer and worship, noticeably, a wide spectrum has been covered. His spiritual investigation and song outpourings throw light on different aspects of philosophy, say, in the manner of, 1) Sadhana yoga, 2) Bhakti Marga, 3) Nada Yoga, 4) Devotion through Sangita, 5) Steadfastness of faith in god form, 6) Skepticism & Human failings, 7) Transcendental Experience, 8) God realisation and gratitude and so on. We will do well to critically examine as to how Tyagaraja, the musician, employ-

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ed the musical form in this respect. We may, for instance, take up for consideration, his *Kriti Giripai* in Sahana wherein he mentions about the vision of God that he experienced.

POETIC ART & SYMBOLISM

Tyagaraja's life was one of saintly piety covering a period of 80 years of mundane existence. In complete faith and conviction, his was a search and an effort at self-realisation. He sincerely poured out his songs visiting temples and praising the presiding deity. He articulated free from dogmas the wholesome tenor underlying human existence from the standpoint of Advaita philosophy. He yearned for final deliverance from the cycle of births and rebirths. He had completed in modesty his assignment and was practically at the end of his mission on earth. It was only appropriate in the circumstances, that God appeared in effulgent vision to trigger a premonition about his death. Hence the song *Giripai*, a transcendental experience of God's vision.

The word Sahana carries a connotation which highlights endurance and patience. The choice of the raga, therefore, is initially very apt. It harmonises with the main idea of the composition. It is abundantly clear that Lord Ramachandra took the suppliant, Tyagaraja, into confidence to assure him that it was only a matter of five more days of waiting at the end of which he would be absorbed in total identification.

The raga here assumes the stature of a Rakti Raga to radiate a fine, touching emotion. No doubt, it is not a Ghana Raga like Sankarabharanam. It has a folk music origin and

musicians popularly use "Antara Gandhara" occasionally. It is an offshoot from Dvijavanti of Carnatic moorings. It is slightly different from Dvijavanti handled by Muthuswami Dikshitar. The raga Sahana has several Vakra Sancharas. All the same, it has been deployed very effectively to convey delicate feelings of tenderness and grief. Patience and hope alternate in the flow of the song. A masterly treatment has been accorded to this mode so as to articulate delicate feelings of depth and solemnity which amply testifies to the "divine" muse in Tyagaraja.

The poet chooses Mandara Sthayi for a start in the Pallavi like "ni sari sa" in slow tempo. Music thereafter is allowed to progress gradually to Thara Sthayi in brilliant creative dimensions. In the wake, the mode gathers astonishing muscle and power in Pallavi itself. Students who specialise in Javalis and Padams in Sahana would probably be taken aback at the quality of seriousness that has gone into the mode of composition under reference.

Unquestionably, Tyagaraja's poetic skill in the handling of raga Sahana is something unique. He proves that both light and serious moods can receive equal justice within its emotional promise. One would not fail to notice that the music ranges from the lower register to the higher (Mandara to Thara Sthayi) which *prima facie* is symbolic of the lyrical backdrop involved. The sequence refers to the vision of God he saw as the hill gradually rose upwards reaching a summit.

RHYTHM IN THE SONG

It is unique to the compositions of Tyagaraja that the song structure ac-

commodates very naturally a briskness in its flow. In a song of the order of *Giripai*, it is to appreciate that the poet is overjoyed at the vision of Lord Ramachandra with His attendants atop the hill, as though beckoning to him. Tyagaraja's excitement therefore implies a speed and earnestness for expression. Such a situation is ideally suited to the normal rhythmic structure of Tyagaraja's compositions. It is to further note that the songs are neither dull nor insipid. They are not just slow or fast tempo pieces mathematically geared to dry rhythm, either. At every sequence, the content of Sahitya harmonises with the rhythmic time or acceleration as called for. While, on the one hand, it enhances the bhava of the song, on the other, it provides liveliness in the creative rendition of the performing musician. The song is set to *Adi Tala* (two kalais), while music is oriented to a medium tempo. In general, we may say that it is this *Madhyamakala* feature that secures glory and thrill which one experiences while listening to Tyagaraja's songs. The rhythm gear of this song verges on the emotional level, as if it is an experience in itself. It is not just rhythm added to taste. In fact, it flows in and out in perfect harmony leaving us in no doubt that Tyagaraja was indeed a celestial bard who sang in his inspiration.

PHILOSOPHICAL IMPORT

Poet Tyagaraja by belief and practice was engrossed only on thoughts about God and god-realisation. He believed

in the Advaita school of philosophy. His earthly life was virtuous and saintly. He chose to remain a Bhakti Singer throughout. He was scrupulous to perform *Gayathri Japa* and the religious rituals prescribed for a Brahmin. True to the duties appropriate to his station in social echelons, he had conducted himself on highly moral and ethical lines. He had the gift and talent for singing, which he put to use in the manner of prayers seeking deliverance from the ties of the world once and for all. Pelf and power were offered to him at different quarters so that he might advance his earthly prosperity. But, all this was not in his grain. He shunned materialistic comforts, since his mission was only to sing in praise of God and seek final identification at His feet.

Against this backdrop, it is clear that the song is highly philosophical. It was an occasion when God appeared to him in a vision and tickled the premonition that his life on earth was nearing its end. It is a song prompted by his God within. The philosophy bequeathed by Tyagaraja to the present day world may be summed up to proclaim that sincere prayer to God alone provides a permanent cure notwithstanding the manifold scientific and technological advancements we make day in and day out.

"A poet is a light thing with wings unable to write poetry until he becomes inspired and is out of his sober senses and his imagination is no longer under his control, for he does not compose by Art, but through a Divine Power"
 — Plato

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PROGRAMME OF NATIONAL INTEGRATION HINDUSTANI & CARNATIC MUSIC RECITALS OCTOBER 1993

9.10.1993	Shri S. Ravindran	: Carnatic Veena
Saturday	Shri R. Venkateswaran	: Mridangam
6.00 p.m.	Shri Nemani Somayajulu	: Ghatam
10.10.1993	Padmashree Ustad Ghulam Mustafa Khan	: Hindustani Vocal
Sunday	Ghulam Murtuza Khan	: First Tanpura
6.00 p.m.	Ghulam Qadir Khan	: Second Tanpura
	Mashkoo Hussain	: Harmonium
	Liaquat Ali Khan	: Sarangi
	Ghulam Sultan Niazi	: Tabla

Venue : S.I.E.S. School Hall, K. A. Subramaniam Road,
Matunga, Bombay-400 019.

PRAYERS TO GODDESS OF LEARNING

On the Saraswathi Pooja Day on 23rd October 1993 at 6.00 p.m. there will be group Rendition of Navavarna, Navagraha and Navarathri Kritis by the students of the advanced classes of the Sabha's Sangeetha Vidyalaya at the Sabha's Sanctum Sanctorum.

TALENT EXPOSURE CONCERTS FOR NATIONAL INTEGRATION BY STUDENTS OF SHANMUKHANANDA SANGEETHA VIDYALAYA

31.10.1993	Kum. R. Sheela (Student of Smt. R. Sakuntala)	: Vocal
Sunday	Shri S. Suresh (Student of Shri T. S. Krishnaswamy)	: Violin
6.00 p.m. to	Shri C. P. Surendran	: Mridangam
6.45 p.m.	Master Sheran Appukuttan	: Ghatam
6.50 p.m. to	Dr. Anupa Deogaonkar (Student of Pandit Kartick Kumar)	: Sitar
7.35 p.m.	Master Hemant Koppikar (Student of Pt. Sadanand Naimpalli)	: Tabla
	Master K. Kumar	: Mridangam
	Master Pramod Nair	: Ghatam
7.40 p.m. to	Kum. Janaki Krishnamurthy (Student of Smt. Kalyani Sarma)	: Veena
8.25 p.m.	Shri Gopalan Kutty (Percussion artistes are Students of Shri T. S. Nandakumar)	: Mridangam

Cultural Scene in Bombay

Tradition has its own impact whether bred in *gurukula* or nurtured in institutional training. It is the talent, the acquisition of knowledge and the urge for self expression that is more important. More than the learning it is listening, the keen observation that makes an artiste out of a talent. If all this finds rooted in *parampara* in a family especially, the artiste is twice blessed.

Again with corporate houses patronising fine arts and also absorbing promising 'cultural talents' in their establishments, more and more talented youngsters pursuing professional courses are streaming into fine arts, especially music and strive for proficiency by going in for intensive coaching under stalwarts. While many talents have opted for such a vocation, it would be premature to say how many of them, having one profession for livelihood and practising music as a performing hobby, would eventually decide to be a professional musician. However, it has certainly been, to these youngsters, a source of reducing the 'executive stress' and opening up a channel for keeping classical music alive.

If *Parampara* feeds to the traditional nurturing of music, patronage of corporate houses brings up the performing artistes in modern 'milieu'. The pleasant combination of these two bringing out music of quality was experienced in the quarter under review (July, Sept.) when Shanmukhananda Sangee-

tha Sabha held its Talent Promotion Series, sponsored by the Central Sangeet Natak Akademi, in S.I.E.S. School's Hall.

Parampara (of family trait) spoke for itself through Nithyashree and Mala Chandrasekhar as well as the instrumental Trio, Mahalakshmi — Saraswati and Mangala. The essence of Guru-Sishya *Parampara* scored through in Sriram Gangadharan's music.

Sriram Gangadharan has already had his 'fill' of training from two great schools, viz., that of GNB and Chembai and has honed them to his vocal susceptibilities. Trained for long under Tanjore S. Kalyanaraman, a disciple of GNB, and later by the Vocalist-Mridangist, T. V. Gopalakrishnan of Chembai School, in advance aesthetics, Sriram has added sparkling swirls of the former school to the sustaining grandeur of the latter forging a new form that is thrilling.

There is a shimmering resonance in his voice which has, power, pliancy and range. And with good volume and culturing he emotes Ragabhava and brings on a *Rasapushti*. One did discern an overwhelming indulgence in Brikkas, predominant in Kalyanaraman's vocalism and the Akaar Taans, Meends of the Hindustani variety of which TVG is an adept. But these 'mannerisms' were overlooked with nostalgic memories of the great mas-

ters as Sriram's own individuality in absorbing them in his style could be sifted.

If Kalyani Alapana brought memories of GNB, the rendering of Patnam Subramania Iyer's *Nijadasavarada*, rare in the concert circuit today, maintained the tenor of the Bani in Swaraprastharas with Bhava.

One may say his Hamsanandi (*Pahi Jagajjanani*) with Hindustani flourishes added spice to the sequences. That he could equally be poignant was borne by *Varugalamo* (Manji). His Bhairavi (*Sri Raghuvara*) glowed in its traditional brilliance.

This 23-year old Chartered Accountant in the making has maturity, imagination, felicity and fluency. Then why did he not mobilise the facet of Niraval? His fast-pace swaras, typical of his Bani, had the tendency to trip him in Tala which he should guard against as an artiste on the wings waiting to take the centre stage.

It was homecoming, a pleasant one at that, for Violinist Kalyani Shankar (a product of the Sabha's Sangeetha Vidyalaya), trained under that stalwart "Karma Yogi", Sangeetha Bhooshanam T. S. Krishnaswami. Her accompaniment and solo strips had chiselled quality. A vocalist of mark, it was not difficult for her to follow any vocal Bani.

P. S. Sriram, the mridangist, groomed by Trichy Raghavier, and Palghat Raghu, has matured, finding his forte in *saukhyam*. His strokes are marked for their soft melodic tone. With a felicitous ease he shifts from one *nadai* (pace) to another. Naturally his Thani with

Venkatesh (Morsing) was an interlude of percussive grace.

Nithyashree's recital made pleasant revelations. For one so young, she has not only talent and tremendous vocal power, reach and resilience but maturity in perception, poise and presentation. There was an overall ease of imagination.

Scion of the two great houses, of D.K. Pattammal and Palghat Mani Iyer, she has in her musical style the blend of both the great Banis. If she has imbibed her paternal grandmother's purity of tradition and its distilled translucence, the rhythmic finish of her maternal grandfather came so natural to her.

Living in an atmosphere of unsullied traditional music, she has however not shut her ears and mind to the fresh whiff of fragrance that emanates now and then from winds of change. Maintaining an equilibrium she has struck a style that sustains on tradition and scintillates with individualistic aesthetics. She could thus grow to be a link between the 'golden' old and the 'captivating' new.

It was thus a refreshing experience when after the traditional Ata Tala Varanam and a couple of invocatory songs in Yadukula Kambhoji and Karnataka Suddha Saveri, Nithyashree took up Bhairavi for greater elaboration. The raga edifice rose in a methodic grandeur, focusing on phrases unique for the mode. And the kriti, '*Neepadamule*' that concretised raga bhava was rendered with a feel for the *sahitya*.

If Nithyashree's felicity with a rare hue, Kalavathi, was admirable, her pic-

turisation of Hindolam was amazing. No doubt it is a heart rending raga but this pentatonic mode is often treated moderately, seldom on an expansive canvas. Nithyashree took it up for the major Ragam-Talam-Pallavi. Tier by tier she built the raga with sustaining strokes in slow tempo and embellished with sizzling pattern with exemplary skill and clarity. And when she reached the crescendo it was a marvellous accomplishment. Sure a 'Parveen Sultana' of the South as some in the audience whispered. The exercise of the Pallavi in all its technicalities had a spontaneous ease.

And when Nithyashree rounded off her three hour recital with patriotic songs (to mark the I-Day ?), one came out with a fill of music.

Pakala Ramadas (violin) finely manoeuvred her melodious phrases on that high pitch and inspired her into further improvisation. Her father I. Sivakumar kept her Mridangam 'Sangat'.

Mala Chandrasekhar was first introduced to Bombay audience as a member of an instrumental ensemble Venu-Vina-Violin, comprising herself, Jayanthi and Lalgudi Vijayalakshmi respectively. And the ensemble was presented by the Sabha at the Shanmukhananda Hall.

Flautists in general are rare to come by, and rarer still are female flautists. The technique of blowing and fingering, requiring control of breath and a gentle touch with delicacy and softness, are exacting. To attain consistency and competence, to handle the instrument in itself, takes a long time. And to master it to a performing finish, is no less than a herculean task; which Mala has

accomplished with a gift of talent nurtured in a musical home and with dedication and disciplined *sadhaka*.

Daughter and disciple of Sikkil Neela, Mala has imbibed all that her mother is known for, viz., purity of pitch and traditional grandeur. Perhaps she does not venture into the daring rhythmic complexities her mother revels in. Yet in her methodicity and fluency in melody, there is an ease and elegance that makes her performance a pleasant experience.

Mala was visibly enjoying her playing, the nuances coming off in fine texture and melodic eloquence. The song had the vocalised diction, the raga its evocative sustenance and the kalpana swaras their crisp lilt.

Added to her own aplomb was the team of competent accompanists, Hemalatha (violin), Poonkulam Subramanyam (mridandam) and Umashankar (ghatam), each one participating with relish and resilience.

The sweet poignance of Chakravakam, the rare gem of *Sugunamule* with a lift added to the swara dimensions gave a fillip in the early phase.

It was Karnarajani of Muthiah Bhagavathar that attracted performer's attention some years back and now, it is this composer's Niroshtha, a pentatonic scale eschewing both Madhyama and Panchama. The kriti '*Rajarajadhite*' was quite pleasing. As is unique with this Gayakasikhamani this kriti also had fine chittaswara segment. Mala's Madhyamavathi had a serenity that came off with vishranthi she displayed. There was a fresh whiff in her methodicity, the

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pauses ringing an auspicious tone, evoking a sense of veneration; quite apt to be a prelude to Syama Sastry's *magnum opus, Palintsu Kamakshi*. The structural beauty of the kriti was heightened by the improvised embellishment that Mala-Hemalatha combine worked on, in a spontaneous swara dialogue.

But why did Mala relegate the Niraval phase? It is not Mala alone but most of the instrumentalists feel that Niraval — thematic improvisation — is superfluous in an instrumental recital, as the sahitya is never heard! But when an artiste takes pride in following a gayaki style playing the kriti as it should be in vocal form, keeping to the diction and tonal nuances of sahitya, why shy away from Niraval?

The phase should add to the quality of the performer and enrich her musical vision. Pallavi vinyasa is no exception to this. The raga is elaborately pictured, even tanam given its due but the vinyasa gets a short shrift, giving way to the Trikala and Tisram and grand ragamalika swaras. Mala's Mohana Raga Pallavi was good with all these appendages. She could avail of Niraval aspect and make a wholesome fare of the recital.

The instrumental ensemble Venu-Veena-Violin, by Vaidyanathan Sisters, Mahalakshmi, Saraswathi and Mangala has not been a fresh venture. The sisters have been on this experimentation for some years now and given performances in local sabhas. Under the guidance of their musician-father Gana Bhooshanam Vaidyanatha Bhagavathar they have teamed up to give a well-orchestrated ensemble programme. Which adds a variety to concert presentation.

There were streams of songs well articulated to orchestral exposition such as the Sri Raga Pancharatnam, the Bhairavi Swarajathi, the rare hue Niroshtha, a Ragam-Tanam-Pallavi suite with a multi-hued garland of swaras and a colourful Ragamalika etc., in their repertoire presented.

While one admired the sisters' 'synchrony', one awaits their individuality coming into bold relief with greater emphasis on improvisations.

The ensemble was accompanied by a spirited Mridangist N. Chidambaram with Venkatesh making his strides on Morsing.

Lecture-demonstrations are becoming a regular feature in the cultural milieu as its educative value cannot be underestimated, especially in these days when more and more students are coming forth to learn the art with earnest desire of performing.

One such valuable event was organised by the Bhakta Rasika Ranjani Sabha.

Writing on the Lec-Dem Bangalore Vijayalakshmi gave on "Ragam, Tanam and Pallavi", Shri P. N. Krishnamoorthy writes :

The lec-dem was well received by the audience. It was a well prepared and well delivered lecture which gave a detailed exposition of all aspects of Ragam, Tanam and Pallavi. Vijayalakshmi explained in detail the art and science of Raga exposition. She went on to describe in detail the various types of Tanam singing, many of which are, unfortunately, not in vogue any more. She then went on to elaborate the detailed procedures involved in the classical exposition of a Pallavi.

For practical demonstration, Vijayalakshmi chose Bhairavi and sang it in detailed and elaborate manner. This was followed by a fine rendering of Tanam. She chose a four-kalai Pallavi in Khanda Jathi Triputa Tala, made popular by her Guru, late Alathur Srinivasa Iyer. After going through the entire gamut of Anulomam, Prathilomam and Thisram, the Kalpana swaras followed both in the original Bhairavi raga and also in Ragamalika. The lec-dem was indicative of the serious attention she had paid to all aspects of Ragam, Tanam Pallavi which is the tradition of the Alathur School.

She received excellent support from Mangala Vaidyanathan on the Violin and Sri Sri-dhar Parthasarathy on the Mridangam.

* * *

It is almost a dream come true. For long, there has been a proposition to bring the 'buds' of the Sangeetha Vidyalaya to the performing stream, to help them assess their aptitude and application and improve their musical skills. Exposure of this kind, on the home base, it was believed, would be one of the better ways of extending music education and promoting talents.

The monthly Talent Exposure Concerts flagged off to a promising start in July with a vocal recital by Ganga Rajan, who has done her Diploma in Music of the Bombay University and Advanced Course under Smt. Kalyani Sharma of Semmangudi School. A neatly planned and presented cutcheri it was, with Prema Sundaresan (Violin), also a past student of Advanced Course who had her early training in Violin under the stalwart A. Narayana Iyer and his daughter Dr. N. Rajam and continuing at present under K. Shivakumar; and K. Kumar (Mridangam), a promising artiste trained by T. S. Nandakumar. In

fact the budding Mridangists in the series have all been trained by Nandakumar.

Begada, Simhendramadhyamam (*Ganapathaya*) Mohanam (*Narasimhagachcha*) and Kharaharapripa (*Satatam Jhavaka*) made good selections, with the Lakshmeesa Tala Tillana adding a complex rhythmic dimension

The vocal session was followed by a Veena duet by Suman Mohan and N. Anuradha. They are a strange duo having been drawn together in fine arts. Belonging to different streams in education, they have been paired in the training of Veena, under Kalyani Sharma, learnt together, and passed the proficiency certificate, Shanmukha Sangeetha Mani last year creditably. Naturally synchrony was the highlight of their play and one could notice a subtle style in their rendition, not giving in to any noisy twangs or clanging Taans. The highlight of the evening's recital was Kalyani with a Ghana Ragamalika Tanam which they neatly improvised, followed by Tyagaraja's *Sundarini*. Nagaraj's Mridangam was amiable.

The month of August had three sessions shared among two sets of teenagers and a fairly senior group. The opening was by Gurumani Krishnan, a recipient of the Cultural Talent Search Scholarship (10-14 years group), learning under Meera Nathan, herself a Sabha product, trained by the veteran teacher Vidwan S. Ramachandran. Endowed with a voice with good volume and range he rendered the songs, *Sitapate* (Khamas), *Naradaganalola* (Atana) etc. in succession with meticulous clarity. With training in the inherent nuances of the Ragas and Kritis he should be able

to launch on the Kalpana sphere. Accompanying him were Lakshmi Priya, (trained under the eminent guru T. S. Krishnaswamy and now learning from Visalam Vageeshwar), who adhered to the tonal purity and Vivek Rajagopal (Mridangam) who kept on to his 'Saukhyam'. A student of Jayalakshmi Gopalakrishnan, Gururaj Rao, kept 'Sangat' on Ghatam.

The Veena duet by Niranjani and Shobha (students of Mangalam Muthuswamy) was channeled through concert craft with orchestral effects. The enthusiasm they showed in the popular repertoire held a promise for their competence. Each has a facility for fingering with gamakas. Niranjani is a recipient of the Government scholarship and both, with intense training and some application of their own towards imagination, could register good progress. Narayanaswamy's Mridangam was accommodative, with Promod Nair (Ghatam) enhancing the rhythmic beauty.

The senior group, Narendra Kashyap and Shyamala stole the thunder by playing Malkauns on Sitar. Trained by Pandit Kartick Kumar they have followed the deflective elegance of the master. The twangs gave it the vibrance and vigour too. Keeping Tabla Sangat was teenager Hemant Koppikar, training under Pt. Sadanand Naimpalli.

Amidst lashing rains, the September programme caught the talents in a tor-

rent of melody. An old student of the Vidyalaya groomed by Vidwan S. Ramachandran and now doing her diploma in music under Kalyani Sharma, Bhavani Srinivasan opened the September suite with an Ata Tala Varnam in sustaining pace and continued to pour music of Madyama Kala in Abhogi (*Manasavrata*), Simhendramadhyamam (*Asaindadum*) etc. till she settled down to a more sober Sankarabharanam *Brihadeeswaraya Namaste*, packed with Niraval and swaras. Chidambaram, an experienced Mridangist gave an inspiring support.

The concluding session of the day was a Vocal duet by Supriya Mahadevan and Padma Swaminathan learning under Lakshmi Ganapathy. The melody waded through rare Ragas and Kritis culled out from various composers! Kapi Daru Varnam of Muthiah Bhagavathar, Dikshitar's *Parmeswara* (Natai), Annamacharya's *Madhavakeshava* (Shanmukhapriya), Syama Sastri's *Mayamma* (Natakuranji), Kshetragna's *Lemaro* (Saveri). They have good voice and reach and they need to harness it to gamaka so as to make it more palatable.

Kannan (Mridangam) and Harishankar (Ghatam) gave a good support to the duo. A promising quarter at that.

KINNARI

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MUSIC COMPETITION PRIZES

The Prize Distribution Function for the winners of the Annual Music Competition conducted in July — August will be held on Sunday the 21st November 1993 at the Indian Gymkhana Grounds.

Maestro Shri T. V. Sankaranarayanan has kindly consented to give away the prizes at his auspicious hands before the commencement of his Music Recital.

DIKSHITAR DAY

One of the Music Trinity Sri Muthuswamy Dikshitar's Day will be celebrated by our Sabha on Saturday the 4th December 1993 with grand Cultural Sessions exclusively of Dikshitar's Kriti from 6.00 p.m. onwards by the Students of the Sabha's Sangeetha Vidyalaya and Bombay-based Vidwans.

Venue : Sabha's Premises

**TALENT EXPOSURE CONCERTS
BY STUDENTS OF SHANMUKHANANDA SANGEETHA
VIDYALAYA**

- 6.00 — 7.00 p.m. 5-12-1993 — SUNDAY
Kum. Rupa Ramakrishnan — *Vocal*
(Student of Smt. Meera Nathan)
Kum. N. Lakshmipriya
- (Presently Student of
Smt. Visalam Vageeshwar) — *Violin*
- Shri Sriram Suryanarayan — *Mridangam*
- Shri L. Shankar — *Ghatam*
(Students of
Shri T. S. Nandakumar)
- 7.05 — 7.35 p.m. Kum. Latha Srinivasa Raghavan — *Vocal*
(Student of
Smt. Lakshmi Ganapathy)
- Kum. N. Lakshmipriya — *Violin*
- Shri L. Shankar — *Mridangam*
- Shri Sriram Suryanarayan — *Kanjira*
- 7.40 — 8.10 p.m. Mini Vadyalahari by 'Buds' of
Mridangam Class of — *Rhythmic (Tala)*
Shri T. S. Nandakumar — *Ensemble*

39TH ANNUAL MUSIC COMPETITION --- 1993-94

The Thirty-ninth Annual Music Competition will commence on and from Saturday the 22nd January 1994. The Competition will be in Carnatic Music : Vocal, Veena, Violin and Mridangam; Hindustani Music : Sitar & Tabla.

Entry forms can be had from Sabha's Office between 5.00 p.m. and 7.30 p.m. from 1st December 1993. The last date for submission of Entries duly filled in is 31st December 1993 along with an Entrance Fee of Rs. 2/- per entry.

SUB-COMMITTEES FOR 1993-94

1. ACCOUNTS — Convenor
Shri J. Srinivasan
Shri E. R. R. Chari
Shri G. Rajaraman
Internal Auditors
2. MEDICAL CENTRE — Convenor
Shri R. R. Rao
Dr. K. S. Varadhachary
Shri V. Rangaraj
Shri N. Parameswaran
Smt. Jamuna Varadhachary
Shri S. Venkatachalam
Dr. L. G. Bhat
Dr. V. B. Sambargi
Shri D. K. R. Rao
Shri S. S. Rajan (Garodia Nagar)
Dr. K. S. Murthy
3. MEMBERSHIP — Convenor
Shri G. Rajaraman
Shri R. R. Rao
Shri K. S. Krishnan
Shri P. S. Subramaniam
Shri E. R. R. Chari
Shri S. Viswanathan
4. MUSIC SCHOOL & SHANMUKHA — Convenor
Shri Jayaram Mani
Dr. (Smt.) Sulochana Rajendran
Smt. Vijayalakshmi Nathan
Shri Vinod Babu
Shri R. Srinivasan
5. STAFF — Co-ordinator
Dr. V. Subramanian
Shri P. R. Krishnamoorthy
Shri S. Seshadri
Shri N. Parameswaran
Shri B. M. Bhanage
6. BYE-LAW REVISION SUB-COMMITTEE — Co-ordinator
Dr. V. Subramanian
Shri P. R. Krishnamoorthy
Shri S. Seshadri
Shri N. Parameswaran
Shri S. R. Kasturi
Shri P. S. Subramaniam
Shri M. V. Ramakrishnan
Shri B. M. Bhanage

ALL OFFICE-BEARERS OF THE MANAGING COMMITTEE ARE EX-OFFICIO MEMBERS OF THE SUB-COMMITTEES.

ஒலியின் நவீன சாதனை

By. எஸ். ஆர். குப்புஸ்வாமி

வைத்திய நிபுணர்களாலும் மருத்துவ வல்லுநர்களாலும் தீர்க்க முடியாத கொடிய நோய்களை இனிய ஒலி குணப்படுத்துகின்றது. வைத்தியர்கள் நோயை நிர்ணயம் (Diagnosis) சரியாகச் செய்யாவிட்டால் நோய் குணமடையாது. நோய்க்கேற்ற மருந்து கொடுக்கவில்லையென்றாலும் நோய் குணமாகாது. மருந்துச் சேர்க்கையும் சரிவர இல்லையென்றாலும் நோய் குணமடையாது. நோயாளிகள் கொடுக்கப்பட்ட மருந்தை முறையோடு உபயோகிக்காவிட்டாலும் நோய் தீராது. இவ்வளவும் சரிவரக்கொண்டு செலுத்தப்பட்டால்தான் நோய்தீரும். இன்னிசையோ, தேவையான உணர்ச்சிகளை ஏற்படுத்தி நோயாளிகளை நோயின் கடுமையை மறக்கச் செய்து, நொடிப்பொழுதில் நோயைத் தீர்த்து விடுகிறது. எது எப்படியிருந்தாலும் முறையற்ற ரோக நிர்ணயமும், நேர்மையற்ற மருத்தும், என்ன விபரீதங்களை விளைவிக்கக் கூடுமோ, அவற்றை இசை செய்து நோயை குணப்படுத்தும்; இல்லையேல் விபரீத விளைவுகளை உண்டு பண்ணாது; ஏனெனில் நம் செவிக்கினிய இசையானால் கேட்போம்; மாறுபட்டிருந்தால் கேட்கப்பிரியப்படமாட்டோம். அவ்வளவு தானே!

பிரஷ்ய நாட்டரசராகிய பிரடரிக் என்பவன் பிரதி தினமும் நான்கு மணி நேரம் இசைக்காகச் செலவிட்டானாம். ஸ்கோபனார் என்ற ஜெர்மானிய அறிவாளி இசை நமது சரீரத்திலும் ஆத்மாவிலுமுள்ள கழிவுப் பொருள்களை (impurities) நீக்குகின்றதென்பதை அறிவித்தான். எப்பொழுதும் மனநோய்வாய்ப்பட்டிருந்த பிலிப்ஸ் என்ற ஸ்பானிய அரசனுக்கு பாரினல்லி என்ற இசை வல்லுநருடைய இன்னிசை பூரண குணமளித்தபடியால் இவ்விசையோனுக்கு மன்னன் ஆண்டு தோறும் 50,000 பிராங்கு நாணங்களை வழங்கினானாம். ரஷ்ய நாட்டு லெனின் என்ற மேதையினப்பிராயப்படி, இசை, மன உணர்ச்சிகளையும் கருத்துக்களையும் சீர்மைப்படுத்துமாம். ஒரு நாட்டின் அரசியல் நிர்வாகம் செய்யக்கூடியவன் தலை சிறந்த இசை மேதையாக இருக்க வேண்டுமென்பது சீன நாட்டுக் கன்பியூஷ்யசின் கருத்து, “இந்துக்களின் இசைப்பண்கள்” (The Musical Modes of the Hindus) என்ற நூலில் ஸர் வில்லியம் ஜோன்ஸ் என்ற இந்திய நாட்டுக் கலாசாரமேதை (Indologist) “உணவு உட்கொண்ட பிறகு இன்னிசை கேட்டால் ஜீரண உறுப்புகளுக்கு உற்சாகமேற்பட்டுத் தங்கள் வேலையை இனிது நிறைவேற்றுமாம்” என்று எழுதியுள்ளார்.

சுமார் கி.மு. 2500-ல் எகிப்திய நாட்டில் மனித உடலுக்கு ஏற்படக் கூடிய நோய்களைப் பற்றியும் அவற்றை இன்னிசையால் குணப்படுத்தும் முறையையும் விளக்கும் நூல் இருந்ததாகத் தெரிகிறது. ஹோமர் எழுதிய “இலியட்” என்ற நூலில் யுலிசிக் என்ற யவன அரசனின் ரத்தநாள வெடிப்பை இன்னிசை நேராக்கியதாகக் காண்கிறோம். காபெல்லா என்ற இசை மேதை சுரத்தை (fever) இசையினால் குணப்படுத்தியுள்ளானாம். லயர் என்ற குயிலுவகக்கருவியை வாசித்து தெலேடிஸ் என்ற கிரேக்க இசைவல்லுனர் லாஸிடெய்மோனியர்களின் பசிதாகத்தை மறக்கச்செய்தானாம். காது

சம்பந்தப்பட்ட நோய்களை ஈஸ்குலாபியஸ் என்பவன் இன்னிசையால் நேராக்கியுள்ளானாம். அலிசேனா என்ற அரேபிய இசை மேதை, இன்னிசையால் நோய்களைச் சீராக்குவது பற்றி “ஷபா” (Shafa) என்ற மருத்துவ நூலை எழுதியுள்ளதாகச் சரித்திரம் கூறுகிறது. சித்தப்பிரமையை (mental disorder) இசையினால் காக்கல் என்ற வைத்தியர் குணப்படுத்தியுள்ளாராம். இன்னிசை பாடிப் பாண்டிய மன்னனது நோயை ஞானசம்பந்தப் பெருமான் சீர்படுத்தியதை நாமெல்லோரும் படித்திருக்கிறோமல்லவா? ஸ்பார்டா மெஸினியார்களுடன் போர் புரிந்த பொழுது டிரீடியசின் இன்னிசை கேட்டு வெற்றி பெற்றனராம். யவன சரித்திரத்தில் முக்கியத்துவம் வாய்ந்த பைதகோரசின் மாணாக்கர்களில் ஒருவனாகிய எம்பிடாகளில் என்பவன் தன்னுடைய இன்னிசையால் ஒருவனைத் தன் தகப்பனைக் கொலை செய்யும் தீயச் செயலிலிருந்து விடுவித்தானாம்.

ஒரு சமயம் கல்தான் அமுராத் என்பவனுக்கும் பாரசீகர்களுக்கும் மேற்பட்ட கடும் போரில், அமுராத் வெற்றி பெற்று பாத்தாத் நகரத்தைக் கைப்பற்றிய பொழுது எதிர்த்துப் போரிட்ட 30,000 பாரசீகர்களை வாளுக்கிரையாக்க உத்திரவிட்டானாம்; கைதிகளில் ஒருவன் சிறந்த சங்கீத வித்துவானாம்; அவனுடைய நுண்ணிசை கேட்ட அமுராத் அவனையும், அவனது பாரசீகத் தோழர்களனைவரையும் விடுதலை செய்தானாம். பிரஞ்சு நாட்டில் அமைச்சர் ஒருவரைப் பற்றி அவதூறாகப் பேசிய இசை மேதைக்குச் சிறைத்தண்டனை கிடைத்ததாம்; சிறையில் அவன் பாடியபொழுது சிலந்திப்பூச்சிகள் கீழே இறங்கி வந்து அவனது இசை கேட்டுக் களித்தனவாம். ஆரான் என்ற இசை வல்லுநரைக் கடலிலெறிந்து கொலை செய்து விடுவது என்று ஓர் கப்பற்றலைவன் தீர்மானித்தானாம். இது எப்படியோ ஆரானுக்குத் தெரிந்து விட்டது. கல்லும் கரைந்தோடும்படி இன்னிசை எழுப்பியவுடனே, கடல் வாழ் போல்பின் என்னும் மீன் இவ்விசையை செவிமடுத்து நீர் நிலைக்கு மேல் வந்து ஆரானைத் தனது முதுவேற்றி அக்கரை சேர்த்த சுவைபடும் நிகழ்ச்சியை ஷேக்ஸ்பியரின் “பன்னிரண்டாமிரவு” (Twelfth Night) என்ற நாடகத்தில் காண்கிறோம்.

அக்பர் சக்கரவர்த்தியின் அவையின் தலைமை இசை வித்துவானாகிய தான்சேன் என்ற இஸ்லாமிய மதத்தைத் தழுவின தானப்பாசாரியர் இரவில் பாடவேண்டிய பண்ணைப் பகலில் பாடியபொழுது, அவன் குரல் எவ்வளவு தூரம் கேட்குமோ அதுவரை இருட்டிவிட்டதாம். இவனது இசைத்திறமையை மெச்சி அக்பர் இவனுக்கு ஏராளமான மானியங்களை அளித்துள்ள விபரம் சரித்திரவாயிலாகக் கிடைத்துள்ளது. தான்சேன் வசித்து வந்த வீதியில் வேறு ஒருவரும் பாடக்கூடாது என்ற அரசு கட்டளையும் பிறப்பிக்கப்பட்டது. இதை அறியாத பேஜுபௌரா (Beju Bowra) என்ற இளைஞனும் அவனது தந்தையும் அவ்வீதி வழியாகப் பாடிக் கொண்டு சென்றனர். உடனே இவர்களை அரசாங்க உத்தரவுப்படி கைது செய்து சிறையிலடைத்தார்கள். பேஜுபௌரா மிகவும் சிறிய பையன் என்ற காரணத்தால் விடுதலை செய்யப்பட்டான். ஆனால் இசைக்கலையில் பாண்டித்தியமடைந்து தந்தையை மீட்க வேண்டுமென்று பேரவாக் கொண்டு, சுமார் பன்னிரண்டு ஆண்டுகள் தீவிர இசைப் பயிற்சி பெற்று மறுபடியும் தான்சேன் வசித்து வந்த வீதி வழியாகப் பாடிக் கொண்டு வந்தான். மீண்டும் கைது செய்யப்பட்டு சக்கரவர்த்தி முன் ஆஜர் செய்யப்பட்டான். உடனே தன்னுடைய இசைப்புலமையை வெளிப்படுத்தினான். அரண்மனையின் பின் பக்கத்திலுள்ள கலைமாண்கள்

ஒடிவந்து இவனது இசைக்கேட்டுக் களித்த பொழுது தன் கழுத்திலுள்ள மாலையை ஒரு மானுக்கு அணிவித்தான். பிறகு இசையை நிறுத்திவிட்டான். மாண்கள் திரும்பிச் சென்று விட்டன. தான்சேன் இசைபாடி அம்மான் கொம்பில் அணிவிக்கப்பட்ட மாலையை எடுத்து வரும்படி பணித்தான். மிகுந்த பிரயாசைப்பட்டு தான்சேன் பாடிய போதிலும் பின்புறமிருந்த மாண்கள் வரவில்லை; மறுபடியும் பெளரா பாட ஆரம்பித்ததும் மாண்கள் வந்து களிப்படைந்தன. பெளரா தானே தனது மாலையை எடுத்துக் கொண்டனாம். இதைக் கேட்டு பேரின்பமடைந்த அக்பர் பெளராவைத் தலைமை அவைக்கலைப் பொருநராக நியமித்தானாம். (“அய்னி அக்பரி” என்ற அக்பரி சரித்திரத்திலுள்ள செய்தி) துளசிதாசர் இன்னிசையால் சம்சார வீடு பெற்றார். மீராபாய் இன்னிசையால் கண்ணனையடைந்தாள். (“அய்னி அக்பரி). பட்சவாத நோய்வாய்ப்பட்டு பல்லாண்டுகளாகப் படுத்த படுக்கையாயிருந்த நவாப் அலிகான் என்ற ராம்ப்பூர் அரசனை குரச்கான் (Surej Khan) என்ற இசையோன் ஜெய்ஜெயவந்தி என்ற இராகத்தைப்பாடி குணமாக்கினானாம். (Kafi Khan).

நமது தமிழ் நாட்டிலும் இசையொலி, மாண்புமிக வேலையைச் சாதித்திருக்கிறது. அமிர்தவாகினி ராகம் இறந்தவனை உயிர்ப்பித்துள்ளது (தியாகையா). யதுகுலகாம்போதி வயிற்று நோயைத் தீர்த்திருக்கிறது (முத்துசாமி தீட்சிதர்). செடி கொடிகள் இன்னிசைக்கு வளர்ந்துள்ளது என்பது அண்ணாமலைப் பல்கழக ஆராய்ச்சியின் சாதனை. இன்னிசைக்குப் பசு அதிகப்பாலை வழங்கியுள்ளது. நச்சரவுகள் இசைக்கு வயப்பட்டு கொடியவிடத்தையும் மறந்திருக்கின்றன.

மனித உடல் எலும்பு (bone), தசை (muscle), நரம்பு (nerve) இவைகளால் ஆக்கப்பட்டிருக்கிறது. எலும்பு உடலை நிலை நிறுத்துகிறது. தசைகள் இயக்குகின்றது; நரம்புகள் நடத்துகின்றன. நரம்பு மண்டலம் இரண்டாகப் பிரிக்கப்பட்டுள்ளது- சலன மண்டலம் (motor), உணர்ச்சி மண்டலம் (Sensory). உணர்ச்சி மண்டலம் உணர்ச்சியை மூளைக்கு கொண்டு செல்கிறது. சலன மண்டலம் மூளையிலிருந்து மற்றய பாகங்களுக்கு நரம்பு மூலம் உணர்ச்சியை அனுப்புகிறது. ஆனால் சில சமயங்களில் மூளை மண்டலம் வீரியம் பெற்று முன்கூட்டிய திட்டமில்லாமலே திடீரியக்கம் செய்கிறது; அதனால் சரீரத்தின் சில பாகங்களில் சில திட்டமான இயக்கங்கள் ஏற்படுகின்றன. உணர்ச்சி மண்டலம் இதனால் ஒரு உணர்ச்சிகரப் புரட்சியை (stimulus) அடைகிறது. இதற்கு எதிர்த்தாக்கவியக்கம் (Reflex action) என்று பெயர். ஒரு பெரிய ஒலியைக் கேட்டால் திடுக்கிடுகிறதல்லவா! அது தான் எதிர்த்தாக்கவியக்கம். நமது மூளை மண்டலம் இம்மாதிரியான செயற்கை (artificial) எதிர்த்தாக்கவியக்கங்களை உண்டாக்குகிறது. நிலையான பயிற்சியால் ஒரு செயல் நமது உடலில் சகஜமான தன்மையை அடைகின்றது.

இப்படித்தான் அநேக பழக்கங்கள் நமது உடலில் அடைகின்றன. வேற்றுமையுள்ள நெளிவுகளை (Curvature) யுடைய ஒலிகள் தான நிலையில் அமைந்தபொழுது இவற்றின் தொடர்பால் (association) வாழ்க்கைத்திறனின் பல்வேறு உணர்ச்சிகள் எதிர்த்தாக்க வியக்கத்தாலேற்படுகின்றன. எதிர்த்தாக்கவியக்கம் அவலம், வெகுளி, உவகை, அமைதி முதலிய உணர்ச்சிகளை (நவரஸங்களை) ஏற்படுத்துகின்றன. இன்பத்திலும், துன்பத்திலும் இசை உதித்து மனத்திற்கு ஆறுதலளிக்கின்றது. இன்பந்துய்த்த

உள்ளத்தினின்று மலர்ச்சியும் உயர்ச்சியும் கிளம்புகின்றன. துன்பந்தோய்ந்த மனதில் அசைவும், கலக்கமும் ஏற்படுகின்றன. எனவே மலர்ச்சி, உயர்ச்சி, அசைவு, கலக்கம் முதலியவற்றிலிருந்து முறையே உவகை, பெருமிதம், இளிவரல், வெகுளி முதலியவை தோன்றுகின்றன. (இவை தொல்காப்பிய மெய் பாட்டினுள்ளே விவரிக்கப்பட்டுள்ளது).

ஒரு செகண்டுக்கு ஏற்படும் பொருள்களின் துடிப்புகளின் எண்ணிக்கையை ஒலியின் சுருதி என்கிறோம். இதற்கு ஒரு தாழ்ந்த எல்லையும் உயர்ந்த எல்லையும் உண்டு. ஒலி அதிக ஸ்தாயிகளுக்கு மேற்சென்றால், காதால் கேட்பது கடினம்; அத்தகைய ஒலிகள் அதிகமாயுள்ளதை விஞ்ஞானிகள் சமீபத்தில் தான் உணர்ந்தார்கள். ஆய்ந்து அவற்றின் தன்மையையும் கண்டறிந்தார்கள். நவீன ஆராய்ச்சியின் பயனாக மின்துடிப்புகளை ஒலித்துடிப்புகளாகவும் ஒலித்துடிப்புகளை மின் துடிப்புகளாகவும் மாற்ற இயலுகிறது. இத்துறையில் மின் உருத்தாழ் (Thermionic Valve) அதிக அடுக்கம் கொண்ட (frequency) மின் துடிப்புகளை உற்பத்தி செய்ய முடிகிறது. இதனால் தூரத்து ஒலிகளைப் பக்கத்து ஒலியாக மாற்றிவிட இயலும். இதே போல் மிகவும் குறைவான அடுக்கம் கொண்ட ஒலியைப் பேரொலியாகவும் மாற்றிவிடலாம். அண்மையிலுள்ள யானத்தில் (Medium), இப்பேர்ப்பட்ட ஒலி அலைகள் பரவுகின்றன. ஒரு துடிப்பகத்தின் அலைகள் மற்றொரு துடிப்பகத்தின் மீது விழும் பொழுது, ஒலித்துடிப்புகள் மின் துடிப்புகளாக மாற்றப்படுகின்றன. இந்த ஒலி ஒரேகதியுடன் (Velocity) ஒரு யானத்தில் பரவும். யானத்திற்கு யானம் கதி வேறுபடும்; ஆனால் கேட்கக் கூடிய சுருதிகளின் கதி ஒன்றாகவே இருக்கும்; இந்த ஒலிகள் ரசாயனச் சேர்க்கைகள் மூலம் செல்ல நேரிடும். அப்பொழுது மாறுதல்கள் துரிதமாக நடைபெறும். தாவரங்களை அழிக்கும் கிருமிகளை (Pests) இந்த அலைகளைக் கொண்டு அகற்றலாயினர். இவ்வலைகளில் எல்லாத்துறை புகு ஆய்வுகளால் அவற்றின் பெருங்குணங்களை கண்டறிந்துள்ளனர். காற்றிலும் கடல் நீரிலும் இவ்வொலிகள் அனுப்பப்படும்பொழுது வெகுதூரம் ஒலி பரவுவதுடன் வேகமாயும் கதி அதிகமாயும் குணம் அதிகமாயும் பரவுகிறது. இந்த ஆராய்ச்சி மிகுந்து, விபத்துக்களைத் தடுக்கத் தேவையானவற்றை விஞ்ஞானிகள் கண்டறிந்து வருகிறார்கள்.

பொருள்களின் துடிப்பு (Vibration) ப் பரிகற்பனையில் (Theory) நாத உற்பத்தியும் அதன் தத்துவமும் அடங்கியுள்ளது என்று முன்னமேயே கண்டோம். ஆனால் இப்பரிகற்பனைப் போதிய அளவு உள்ளதாகவோ அல்லது திட்டவாட்டமாக இருக்கிறதாகவோ (accurate) விஞ்ஞானிகள் கூற முடியவில்லை. தற்கால ஒலி ஆராய்ச்சிகளின் மூலமாக நாதம் பொருள்களின் துடிப்பையும் விட வேறுபட்டதாகக் கருதுவதற்கு இடமேற்பட்டிருக்கிறது. (Sound is independent of vibration). துடிப்பு ஒலிக்கு காரணமல்ல; ஆனால் அதன் விளைவு (result) ஒலியைக் கேட்டு அறிந்து கொள்ளும் சாதனம் நமது காது. சில குறிப்பான ஒலிகளைத்தான் காது கேட்கக்கூடும். மிகவும் குறைந்ததையே கேட்க முடியாது. எனவே உயர்ந்த-தாழ்ந்த எல்லைகளுக்கப்பாற்பட்ட ஆலோக பரிமாணங்களை (vistas) காதின் கேட்டும் தன்மை எட்டாது. இக்குறைவுபாட்டை நீக்கவே கேளாத ஒலக்கற்பனையை (fiction of silent sound) விஞ்ஞானிகள் கண்டறிந்தனர். இந்தக் கற்பனையின் தத்துவம் யாதெனில் துடிப்பினால் ஒலி ஏற்படுகின்றதென்றும் அது சாதாரண கேட்கும் தன்மைக்கப்பாற்பட்டது என்றும் விளக்கியுள்ளனர். இக்கற்பனையின்

முக்கியமான குணாதிசயங்கள் மேக்கரித்த ஒலி (ultrasonies), அதிகப்பட்ட ஒலி (super-sonies), மிகவும் தாழ்ந்த ஒலி (infra-sonies) ஒரு ஜாடிக்குள் காற்றிருக்கையில் மணி அடிக்கிறது; காற்றை அகற்றிச் சூன்யமாகச் (vacuum) செய்து விட்டால் மணி துடித்தாலும் ஒலி கேட்கப்படுவதில்லை. கேளாத ஒலி துடிப்புடனே ஜாடியில் நிகழ்கிறது. இந்தவற்றிடம் வியோமம் அல்லது ஆகாசம் என்று கருதப்படுகிறது. ஒலியின் பரவுதலுக்கு ஆகாசம் காரணம். ஒலி அழிவற்றது. கேளாத தன்மையைச் சில சமயங்களில் அடைந்திருந்த போதிலும் சப்தமற்ற ஒலி பேசுகிறது. (Silence Speaks); தனிமை பாடுகிறது. (Solitude sings) மண்டலம் கூக்கருவியை அனுப்புகிறது (the spheres send their sirens). ஆகாசம்தான் ஒலிக்குத் தாயகம். இதில் வியாபித்துள்ளதைத்தான் அனாகத நாதம் என்று கூறுகின்றனர்.

நாம் உச்சரிக்கும் வார்த்தைகளில் இருவித ஒலிகளிருக்கின்றன. ஒன்று ஒலிக்குக் காரணம். மற்றொன்று வார்த்தையால் குறிக்கப்படுகிற பொருள். பொருளை வார்த்தையால் சுட்டிக்காட்டுவதற்கு முன்னால் அது மனதில் கேளாத ஒலியாக இருக்கிறது. சைதன்யம் என்பது (Cosmic Consciousness) வெளிப்படைச் சக்திக்கும்மளவு முகசக்திக்கும் (between potential and Kinetic energies) இயக்குகின்றது. ஒலிச்சக்தி மின்சக்தியோடு கலந்து மின்காந்த சக்தியாக (electromagnetic) மாறிப் பூர்ண பலத்தையும் ஆகர்ஷீக்கும் சக்தியையும் அடைகிறது. இதுதான் நோய்களைக் குணமாக்க உதவுகிறது. எனவே பாடும் பொழுது ஏற்படுகிற இன்னொலி மின்னொலியாக மாறியதும், புதிய சக்தியைப் பெற்று இயங்கத் தொடங்குகிறது. இதன் அனுகுணமாக நரம்பு மண்டலம் வசப்பட்டு தன்னிடமுள்ள கோளாறுகளிலிருந்து விடுதலையடையவே பட்சவாதம் போன்ற (Paralysis) நோய்கள் நொடிப்பொழுதில் குணமாகின்றன. இதற்கு வேண்டிய சரித்திரச்சான்றுகள் மலிந்து கிடக்கின்றன. இம்மாதிரி மின்சக்தி பெற்ற எலிகளைச் கொண்டு மூளைக்கோளாறு, ரத்தக்கொதிப்பு, ரத்த நாளங்களின் வெடிப்பு முதலிய, நரம்புக்கோளாறுகளைத் தீர்க்கலாம். இது சம்பந்தமான நூல்கள் இருக்கின்றன. "ராக சிகிச்சை" என்ற இசைநூல் இராகங்கள் எப்படி நோய்களைக் குணப்படுத்தும் என்பதை விளக்குகின்றது.

மனித உடலிலுள்ள பல்வேறு இயக்கங்களை நவீன கருவிகளின் துணை கொண்டு தற்காலத்தில் அளந்து கூறுகின்றனர். நரம்பு மண்டலத்தின் பலவகைப்பட்ட இயக்கங்களை எய்ந்தோவன்கால்வனோமீடர் (Einthoven Galvanometer) என்ற கருவியால் கணித்துவிடுகின்றனர். தசைகளின் இறுக்கத்தை (tension) கைமோகிராபிக்பேழையால் (Kymographic drum) அளக்கின்றனர். மின் இருதய அளப்பால் (electro-Cardiograms), கதோடுரே ஆஸில்லோ கிராப் (Cathoderay oscillograph) முதலிய கருவிகளின் துணை கொண்டு இருதயம், இவைகளின் துடிப்பைக் கணித்துக் கூறிவிடுகின்றனர். ஸோனாமீடர் என்பது இசையளக்கும் கருவி. இதன் உதவியால் ஒலியில் ஏற்றத்தாழ்வு, பரிமாணம் முதலியவை நிர்ணயிக்கப்படுகிறது. ஒலியின் மிகுதியையும் (intensity) உரத்த தன்மையையும் (loudness) அளக்கக் கருவிகள் இருக்கும்பொழுது இன்னிசையின் (melody) தன்மையையும் பரிமாணத்தையும் ஏன் அளந்து விட முடியாது? தற்கால விஞ்ஞான ஏற்றத்தினுதவியால் சாமானிய ஒலியை மின் சக்தி ஒலியாக மாற்ற முடிகிறபடியால், சக்திவாய்ந்த இவ்வொலியால் நரம்புக் கோளாறுகளையும் மூளையின் உண்மத்தத்தையும், பட்சவாதம் போன்ற கடுமையான நோய்களையும் குணப்படுத்த முடியும்.

இது சம்பந்தமாகச் சென்னை சங்கீத நாடக சங்கத்தினாதரவில் 1958-ல் "இசையின் ரோக சிகிச்சை" (Musical Therapeutics) என்ற தலைப்பில் ஆசிரியர் சொற்பொழிவு நிகழ்த்திருக்கிறார்).

ஒலி அனுப்பானுக்கும் (transmitter) அதன் யேனத்திற்கும் (receiver) என்ன சம்பந்தம் இருக்கிறதோ அதே சம்பந்தந்தான் ஒலி எழுப்புபவருக்கும் கேட்போருக்குமிடையேயுள்ளது. நரம்பு, தசை முதலியவற்றின் பலதரப்பட்ட இயக்கங்களை இசையொலி தன்னிசைப்படி இயக்குகிறது. எனவே இத்துறையில் போதிய ஆராய்ச்சி செய்து தற்கால விஞ்ஞானத்தை பயன்படுத்திக் கொண்டோமேயானால் தீராத நோய்களும் நொடிப்பொழுதில் தீரும். விஞ்ஞான விஸ்தரிப்பைக் கவனித்தால் பழங்கால சாதனைகளை விட இப்பொழுது இன்னும் அதிகமாகச் சாதிக்கலாம்.

சாரத்தைப் பித்தம், வாதம், சிலேடுமம் முதலிய குணங்களுக்கேற்றபடி வகுத்திருக்கிறார்கள். ஒவ்வொருவருக்கும் ஒவ்வொரு தன்மையுண்டு. இவைகளையெல்லாம் நரம்பு -நாடிகளின் துடிப்பைக்கொண்டு அறுதியிடுகிறோம். பித்தக்குணம் மிகுதியானால் சில பிரத்தியேத நரம்பியக்கம் அதை அறிவிக்கிறது. இசையொலிக்கு நரம்பு மண்டலமே கட்டுண்டுள்ளது. எனவே மிகுந்த குணமிகுதியால் பாதிக்கப்பட்ட நரம்பை அதற்காகவுள்ள இசையொலி கொண்டு நேராக்கலாம். இசைக்கீடுபடாத உயிர்வாழ் பிராணிகளேயில்லை என்பது எல்லோருக்கும் தொன்று தொட்டுத் தெரிந்த உண்மை. ஆகையினால் இத்துறையில் தேவைப்பட்ட தீவிர ஆராய்ச்சி செய்தோமேயானால் தீராத நோய்களை இன்னிசை மூலம் நேர்படுத்த முடியும்; இதனால் உலக மாந்தரனைவருக்கும் நாம் ஓர் மறவாத் தொண்டாற்றியதாகும். இத்துறையில் ஆய்ந்து தேவையான இசைக்கருவிகளைக் கண்டுபிடித்து விடலாம். ஆனால் அதில் செலவு ஏற்படும்; தனி நபர்கள் முதலீடு செய்வதும் சாத்தியமல்ல. அரசாங்கம், பல்கலைக்கழகம், இசைச்சங்கங்கள் முதலியவைகள் முதலீடு செய்ய முற்பட்டால் இதுவரை சாதிக்க முடியாத சிகிச்சைகளை எளிதில் செய்து விடலாம்.

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